SEPTEMBER 13, 1911 PRICE TEN CENTS

THE NEW YORK DRAMATIC MIRROR

White, N. Y.

ALMA FRANCIS

"The Relation of Opera and Drama," by Paul Wilstach

WHITE N.Y.

GERTRUDE VANDERBILT
"THE RED WIDOW"

WHITE N.Y.

HOPE LATHAM
IN "SEVEN DAYS"

BANGS N.Y.

GERTRUDE DALLAS
IN "THE GAMBLERS" (WESTERN)

RUTH CHATTERTON IN "THE GREAT NAME"

SYRES CHICAGO

GERTRUDE BRYAN
IN
"LITTLE BOY BLUE"

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EDNA BAKER IN "THE ARAB"

THE DRAMATIC MIRROR COMPANY
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Greater Deliberation.

ACTIVITIES relating to the regular theatrical season have seemed to be less notable and diversified thus far this year than they were last year, but there are now signs that before Oct. 1 the number of first-class productions will approximate that during the same period last season.

From midsummer, when preliminary theatrical activity usually begins, there have been rumors of delay on the part of managers, and time has shown that plans for productions have been held in abeyance. Those concerned in theatrical enterprise in this matter have simply adjusted their plans to general business conditions, which have not been promising now for a long period. All plays that can be deferred will probably await results which the season must show in the earlier experiments.

Yet a certain number of new plays must be produced early for various reasons, and these early ventures will be practically as large in number as ever. With a multitude of theatres which must be kept open and with contracts that must be consummated, there is no other course to follow. It is the secondary and supplemental ventures that will be subject to results which the earlier productions must disclose. Of course, too, there will be the usual percentage of failures, and successors to these must be provided for in the natural course of the business, even on restricted lines.

Managers, aside from the depressing business conditions that have long prevailed, are now awake to facts which THE MIRROR has repeatedly noted. There has been evident a speculative spirit in theatricals that boded ill for the business, and that ill has overtaken it; many theatres for which there is no present public demand have been built, and others which it will be difficult to provide with paying attractions are projected or under way; and plays have been produced in haste and without attention to those details the perfection of which is necessary even to a transient success.

It is not strange, then, that managers should proceed slowly this season. The period of haphazard operation has passed.

An Obsolete Habit.

IN the anecdotal record of the stage there is much about the professional vanity of players, who assumed that they had rights related to public view and appreciation above those of their fellows.

The actors of "the palmy days," who were really "stars" before the stellar system of the theatre had been reduced to its later particularity, were jealous of their privileges to figure in the centre of scenes, or well in front, and of other advantages which were supposed to accrue to prominence or dominance. The exactions of players in this respect, as to conduct behind the scenes as well as in the play, have in some cases reached the highest point of absurdity, and to discriminating persons have reflected upon the dignity of real ability and marred reputations that otherwise would command unqualified admiration.

This sort of personal projection has of late become more and more rare in the theatre, because the drama has undergone a radical change. It is true that "stars" still shine, and sometimes all the brighter because of the dim lights emitted by those who support them. But this is no time when a player can profitably or successfully insist upon the "right" to a monopoly of attention, as that prerogative has been laid away with other antiquities of habit without which the stage does very well.

It is somewhat strange that in this day and generation any player should imagine that he or she is insuring public favor by denying to others in a company the right to show the talents that are in them. It is true that eccentricity of personality is sometimes a stellar asset in some of the non-descript pieces that are put forward on the stage, but the effect of even that should be enhanced by supporting ability, and every manager of the better kind realizes that the greater number of persons with individual appeal he can present in a play the greater is its chance for success.

In the better examples of the drama one no longer sees those tokens of personal vanity that once marred its representation. The more able and popular an actor may be, he or she nowadays realizes that the public is always quicker to recognize eminence when it has to compete for its rewards than when it bids for favor with mediocrity in association, and this outside of the greater enjoyment that follows the rendering of a play with good actors all round and the greater success that results from such an achievement.

What Is the Remedy?

AN earnest lover of the drama has been writing to several of the New York newspapers an appeal for concerted journalistic effort to discourage those persons who disturb the progress of the play by unrelated and other conversation.

This lover of the drama believes a movement may be started that will compel, by force of public sentiment, all persons in the audience at a serious dramatic performance to remain silent while the curtain is up.

This object has been so much written about, and there has been so much opposition to talkers at the play developed from time to time, that any new agitation in the premises would seem to be hopeless. And yet, as this lover of the drama suggests, a concert of action might reform the evil of which he legitimately complains.

Persons who gabble irrelevantly—or even in relation to the play or to actors—in the theatre while a play is in progress, do so from habit. They are impulsed by a desire to display a knowledge of the particular play, or an acquaintance with an actor or actors in the play, that they assume is original; or they go to the theatre with matters on their minds that they consider of importance superior to the purpose of a majority of persons in the theatre with them; or they are plain and apparent fools. Whatever may be their springs of talk, they talk from habit.

The question, then, is whether a bad habit can be reformed. It is possible that this bad theatre habit may be reformed, but it would require a heroic treatment, which, at first, might be considered impracticable. If the newspapers will agitate the matter long enough and with earnestness, the general public may be taught to act in such a manner that the talker in a theatre would eventually become an outcast among theatregoers.

Let the ordinary audience be taught to roundly hiss one who talks in the theatre to the discomfort of his neighbors. If the talker persists in talking, let the hissing continue. If the talker be in doubt as to whether he or she is the object of the demonstration, let the hissing non-talkers collectively point fingers of scorn at the talker or talkers. If this does not avail, let some non-talker in the audience conduct the talker outside, or all the non-talkers insist upon a managerial order that expulsion shall follow talking.

All this might interfere with the play for a time, but if persevered in such measures would eventually have the desired effect.

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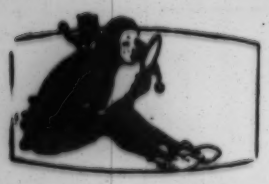


THE USHER

CHARLES HENRY MELTZER, commenting upon the Wagner festival at Munich, declares that the performances at the Prinzregententheater and the Residenztheater are inferior to those to which we are accustomed at the Metropolitan, partly for lack of talent and partly through intentional search for original effects.

Among the directors are Richard Strauss, Gustav Brecher, and Otto Lohse. Mr. Meltzer speaks well of Fraulein Bosetti, Berta Mouna, Fritz Feinhals, Heinrich Knote, and Edyth Walker. On others, however, he heaps unmitigated scorn.

It seems as if in the nature of things New York should finally cultivate an opera of its own. Certainly, money is being poured out to bring to this country the spoils of foreign conquest, and if example has any effect, emulation will develop an indigenous musical product worth listening to. Of course, the ability to appreciate is not necessarily followed by the ability to go and do likewise; still it is always the first step toward such a consummation.

Whether we ever manage to grow any composers on our own bush, it is comforting to reflect that we don't have to cross the Atlantic to see the best examples of European operatic vegetation.

♠

Captain George L. Norton, editor of *The Marine Journal*, whose wife, Isabel Freeman, long a popular actress, died recently, indulges in interesting reminiscences:

"Captain John S. Boyd, of the steamship *Momus*," says he, "recently spent a short vacation at the Belgrade Lakes, Maine, where his brother-in-law has a hotel. While there he met the writer's esteemed friend, Gus Pitou, the theatrical manager, who at one time was one of the best leading 'heavy men' on the stage. Previous to his becoming an actor Mr. Pitou served his time in a clipper ship, attaining the rank of second officer before he adopted the stage as a profession.

"Our acquaintance began in New Orleans in 1873, when Mr. Pitou was a member of the New Varieties Theatre Company under the management of the late Lawrence Barrett," adds Captain Norton. "The season was about to close when the late Ben De Bar, proprietor of the St. Charles Theatre; George Ryer, of the Varieties Theatre Company, and the writer conceived the idea of trying the experiment of staging The Octoroon, one of the plays that had been previously barred from Southern cities. The production was well received, proving that in ten years' time sectional prejudices had been practically eliminated. Some of the principals in this cast, more than thirty-eight years ago, as I remember them now, were George Clarke, of Daly's Theatre as George Peyton; Isabel Freeman as Zoe, the octoroon; Augustus Pitou as Legree; George Ryer as Old Pete, the slave; Frank Murdoch as the Indian, and Jennie Murdoch as Little Paul. J. W. Bradlee personated Captain Tom Leathers, the Mississippi River steamboat master, and at the time owner of the famous steamer *Natchez*. All of the above-named were favorites in the Crescent City at the time. With the exception of Mr. Pitou and the writer they have all passed away."

♠

Pulitzer in New York journalism has three tenses. Albert Pulitzer founded the *Journal*, Joseph Pulitzer edits the *World*, and Walter Pulitzer will follow them with *Satire*. As its name indicates, *Satire* will be a sort of an American version of *Simplicissimus* and *Jugurd*, "to see and to seize on the humorous elements of the news items of the fleeting hour—to be pungent and bold without being vulgar—to be delicate and satirical without being anæmic—to be independent politically and socially without being cocksure."

Walter Pulitzer, who has been called the American La Rochefoucauld, says that this idea has been "addling" in his brain for many years. His endeavors have been cordially approved by William Dean Howells, Elbert Hubbard, Kate Masterson, Nathan Haskell Dole, and numerous others who want to read ironical commentary on everyday matters. To quote from its circular, "*Satire* is not for lemonade-sipping maidens; it is brutally, yet gently frank in dealing with the foibles and weaknesses of the day; it is a sort of mental operation for moral appendicitis, the attendant pain being dulled by the anæsthetic of laughter."

The first weekly number will appear on Sept. 16. Its cover represents Satire—half jester, half devil—standing on a pedestal of contemporary humor, carrying an owl, and laughing at the follies of the nations. There will be illustrations by Dick Hartley, Hy Mayer, and others. Among the contributors are Charles Battle Loomis, Rupert Hughes, Alan Dale and Ernest Parker Butler. Various departments in the magazine are the Great Blight Way, Our Mad Music, and the World of Make Believe, which satirizes the street, music and drama respectively. The paper will attempt to get away from comic supplement humor in treating the daily parade.

Satire also announces a prize competition for a one-act satirical play, submitted before May 1, 1912. A thousand dollars will be paid to the successful competitor.

♠

President Taft has a prize cow named Pauline Wayne. The creature is more notable than is usual, of course, because she is President Taft's.

A theatrical manager, who purposes to send out a rural play, got a bit of advertising by applying to the President for permission to use Pauline in the play.

Of course most newspapers, in handling the "news," suppressed the name of the manager and the name of the play. Otherwise it was assumed to be news.

The manager had about as likely a chance of getting this cow as he would have to secure the services of the President himself. But he took his risk, and hoped to see his name and his enterprise in print.

Such things surely do not add to the dignity of the theatre.

"One of the younger school of playwrights was talking the other day about a play on which he was working," writes Baldwin Macy from New York to the Chicago *Evening Post*. "'But I am at a standstill,' he said. 'Up against American prudery again! I want to put a prostitute on the stage because I want her point of view along with the bishop's, and the matron's, and the young girl's, and the lover's standpoints. But if I put her there my present managers won't touch the play. I need her artistically and morally; I need her dramatically and realistically, but I shall have to compromise, and that means not only that I lose interest in what I feel otherwise could be a big thing, but I am just a little further along on the habit of compromise. I'm getting afraid myself!'" And who is the young playwright? His name would add something of interest to the plaint.

♠

The Foster Opera House, Des Moines, Ia., goes the way of all old theatres, the last performance in it having taken place on Saturday night, Sept. 2.

For a third of a century this theatre has catered to drama lovers of Des Moines, and its traditions are of the best. It was built by Colonel William Foster, who managed it continuously until his death in 1909.

Des Moines is one of the more progressive cities of the West, and is modern in every sense of the word. Something of its growth may be realized from the fact that a log house was razed to give place to the theatre that now is to be torn down for a more modern structure.

♠

Herbert Spencer enforced his philosophy occasionally by extraordinary imagery, comparison and instance.

"One night," said he, "while watching a dancer, and inwardly condemning her *tours de force* as barbarisms which would be hissed were not people such cowards as always to applaud what they think it the fashion to applaud, I remarked that the truly graceful motions occasionally introduced were those performed with comparatively little effort. And, remembering sundry confirmatory facts, I presently came to the general conclusion that, given a certain change of attitude to be gone through—a certain action to be achieved—then it is most gracefully achieved with the least expenditure of force."

What could be more graphic and suggestive than this as an illustration of economy in effort or as an analysis of the philosophy of grace?

And what more pertinent as to some of the barbarisms that are nowadays applauded to the echo by persons who really have no original artistic judgment?

♠

Immediate reports to THE MIRROR throughout the country are to the effect that theatres are doing a good business. Has the tide of affairs changed, or is it simply the weather?

White, N. Y.

BOTHWELL BROWNE IN FIRST ACT OF "MISS JACK," AT THE HERALD SQUARE THEATRE

OPERATIC DRAMA

By PAUL WILSTACH

THE RELATION of opera and drama would be more obvious and definite if it were not that opera has in the last decade or two extended its scope and enlarged its functions to such an extent that an understanding can now be reached only by rather an extended consideration.

There has been a tendency during this same period to treat the stage as the platform of drama primarily and of acting secondarily. Acting is subordinated to the play instead of existing as formerly for its own sake, or, perhaps, to exhibit the virtuosity of the actor. So in opera the fable, book or libretto existed formerly as the Cinderella of the operatic family. Music and song were the favored sisters.

Acting of the heroic order, the expression of the great elemental passions, in passing in so large a degree from the dramatic stage, has not disappeared. It has asserted itself on the operatic stage. Acting as an art of expression rather than as an art of repression, has come into its own in grand opera. The roles in the new operas must be and are acted for all their external character and secret psychology. Formerly vocal pyrotechnics were the reason of existence for a singer. The reason for the opera's existence was the opportunity for the singer to sing beautifully and expertly for singing's own sake rather than for any function of the voice or song to express the drama of the scene. The orchestra performed the secondary office of supplying support and background to the voice.

That class of opera is still popular, but it is old-fashioned. It has given place to not less romantic, but more coherently dramatic operas which seem to exist as largely for the sake of the drama they contain as for the music. A great singer to-day with a modern repertoire must be something of an actor. Indeed, the trend of opera in the direction of pure drama has developed a group of actor-singers of phenomenal dramatic powers. Maurice Renaud is accounted one of the finest living actors. Mary Garden is nearly always referred to as a lyric actress rather than as a dramatic singer. Antonio Scotti's performances are as notable for acting as singing. The tendency is toward a generation of lyric actors, instead of mere singers who present a concert of solos, duets, group songs and choruses in costume, against a neglected and generally negligible dramatic background.

Verdi's works are an illustration, in the order in which they were written, of the transition during the years of his lifetime. He began with the old forms, but he did not scorn to adopt the new ideas as they appeared until he became a modern of the moderns. As one watches his methods and style in Ernani, Rigoletto, Il Trovatore, La Traviata, Aida, Otello, and Falstaff, one recognises nearly every phase of the change which came over opera during his life time.

One of the most notable facts connected with this growth has been its last expression, the close union which has sprung up between acting and singing, drama and opera. At first the librettist borrowed his story from the drama, re-

Murillo, St. Louis.

PAUL WILSTACH

adjusting it to the conventional forms of song. But in our modern instances of Puccini, Charpentier and De Bussey, the drama has been reverently respected. The text remains practically unaltered. The vocal opportunity and the orchestral expression have been bent to the original dramatic form, often to the minutest detail.

Modern opera in its form is drama first. Very often the modern opera has been an opera first. Puccini boldly and badly indebted himself to Sardou for La Tosca, to the dramatisation of Murger's romance for La Bohême, to John Luther Long for Madame Butterfly, and to David Belasco for The Girl of the Golden West. In his latest expression Verdi took two of Shakespeare's dramas and adhered to the dramatic form and text with all possible deference. Leoncavallo was attracted by the play Zaza, and his Pagliacci is as actable as it is singable. De Bussey was wholly reverent of Maeterlinck's Pelleas and Melisande. Mascagni's Cavalleria Rusticana is, like Pagliacci, a drama first, and both have been acted with powerful and popular effect as plays without music. Charpentier's Louise is realistic dialogue, sung to subordinated music. Massenet's operas are built on plays in modern dramatic rather than primitive and poetic form. His librettist is a dramatist first, a poet afterwards.

The more recent operas are so intimately related to drama that the music falls away easily, and the text retains a dramatic integrity, which marks it as practical drama. For that reason it seems probable that the tendency of the contemporary composer to clothe the modern play in his tonal gossamer will be matched by an equal tendency on the part of dramatists to find in new operas or their sources, material for unsung plays.

When I put Anatole France's story of Thais into dramatic form, the performances of the opera were a matter of real reassurance. Beautiful as is Massenet's music, I left the opera house feeling that I had seen the performance of a drama rather than an opera. The paramount impression was of great acting, though the ear had been filled with great singing. It is the drama in France's story, expertly phrased by Louis Gallet and exquisitely acted by Mary Garden and Maurice Renaud, which makes the profound impression on audiences.

One evening during the run of Thais at the Criterion Theatre a stranger came to me with this curious commentary on M. France's story. "I am not a musician," he said. "So little do I appreciate music that I regret to say that opera is my pet aversion. Much against my will I was taken to hear Thais. But I had an evening of rare emotional experience. I understood neither the music nor the French text, but so dramatic was the story as it unfolded act by act, and so vivid the acting of the principals, that the evening sped by on the wings of an unbroken interest. My attention would have been held from the inside of a sound-proof glass box." There was an idea. A sound-proof glass box would indeed be a point of view for the final proof of the dramatic quality of a play, since pantomime is at the base of acting. Songs without words: pure music. Plays without words: pure drama.

There is the deaf and dumb lady who was fascinated by the performances of The Girl of the Golden West at the Metropolitan last winter. What a tribute to Mr. Belasco's vivid drama. How expressive of vital drama and realistic acting in modern opera.

For a long time the notable popularity of Faust as a drama was the the exception which proved the rule that grand opera came no nearer real drama than an empty form. Bizet and Mascagni were pioneers to an extent little anticipated. Since Alexander Salvini's realistic Turridu in the musicless form of Cavelleria Rusticana, and since Olga Nethersole proved it was possible to vitalize Carmen without song or orchestra, the *entente cordiale* between drama and opera has grown stronger and stronger. The composer keeps a sharp eye on the drama for his inspiration, and accommodates his musical form to the unaltered prose text as it has been acted. Notable recent instances of the ascendency of drama in opera, apart from those already cited are, Mona Vanna, Quo Vadis, Cinderella, Sapho, Tiefland (Marta of the Lowlands), Koenigskinder (Children of the King), Fedora, Salome, Don Quixote, and Electra, all of which have known a dual expression with and without music.

Paul Wilstach.

THE MATINEE GIRL

A SINGLE Man is a play that will interest women. Its psychology is absorbing to feminine minds. The spectacle of a man engaged to a girl less than half his age, and trying to make himself over on the model of youth, will give them a chance to hiss "Old fool" with all the imprisoned venom of years of protesting observation of such half senile antics as his. That the girl discovers that he "depresses" her and jilts him will be another vent for stored up womanly wrath at the doddering male in love.

But what will be of deeper interest, is the open pursuit of him by a woman who has never had an offer and who lays her timeworn heart at his feet, and the quiet, self-effacing tendernesses of his secretary whom he finally marries, convincing one again of the truth that "After a man's forty, it's the woman he's used to he loves."

The play is a Love Chase brought up to the moment, the last word on how to win a man.

Wafted to me over the orchestra seats was the plaintive remark of a woman who, wrapping her chiffons about her, settled down to an evening of John Drew. "I do wish they wouldn't always cast that poor man for a fool." Her wish was fulfilled, for though there is a trace of his usual elegant trifler in the first two acts of the comedy, the bachelor author reveals himself a man of vigor and determination when he calls on the giggling fiancee's father, to tell her he doesn't love her and for this sufficient reason wont marry her. New fashioned honor shows sturdier and more welcome than the old.

Women will find delight, too, in some moments of nearly melodramatic love making. The dean of the matinee idols has a genuine emotional scene.

Mary Boland has a speech that is discussed where tea cups rattle. "A woman's life is half made up of dreams, else she couldn't bear it."

Julius Hopp take notice! There is good socialist propaganda in Snobs.

"It is remarkable," writes from London, Mary Scott Rowland, known and beloved by many actresses, "how tenacious are the English in clinging to tradition and antiquated customs. There is, for instance, the custom of charging for theatre programmes a fee of sixpence (twelve cents). For about two years Mr. Charles Frohman discontinued this imposition, but he had to surrender and now the usual extortion for these advertising bulletins of Dublin stout, Scotch whiskey and cigarettes obtains at all his playhouses. I have been told that the reason for Mr. Frohman's return to the programme fold was that all his British patrons strenuously protested against the abolition of the ancient custom, and petitioned him, saying they preferred to pay the sixpence that the revered tradition might be maintained."

Why spend two thousand dollars and a year going Around the World, when a dollar and two hours will accomplish the feat at the Hippodrome? Besides the Hippodrome trip preserves the illusions, showing the beauties we would meet on the longer and more costly journey, and hiding the inevitable ugliness. Better lean back in one of the comfortable chairs at the big house, than try to adjust yourself to the tortuous sway of a camel's quadruple action. Which recalls the rumor, that the leading woman of the production took her first camel ride with such dire results that she says she prefers ten days on the Atlantic Ocean, to ten minutes on a camel's alleged back, which she asserts is the peer of unrest of any churn ever invented.

Manager Jacobs, that vigilant and amiable gentleman who guards the treasury and other interests appertaining to the Shuberts, has views on how to spend vacations to your joint profit and pleasure. "Stay at home," he says, speaking out of a well of bitter recent experience. Mr. Jacobs was induced to spend his brief time of rest fashionably, at a fashionable hotel, among fashionable friends. He became so wretched of face and so emaciated of figure that a friend was moved to compassion.

"Stop being a gentleman, and be a man," advised a friend, which was Mr. Jacobs's slogan of liberty. Hereafter if you dare to ask him where he will spend a vacation he will look at you with pitying, contempt and say, "Where I can be comfortable and happy—at home."

Edward Ellis, who played the second crook in that successful crook play, Get-Rich-Quick Wallingford, has returned from a vacation journey to the West. Ask him what he was doing and he will answer: "Been out to see Sis." They're a clannish family, as all families should be, the Ellises, and their idea of a really rebuilding vacation is to get together. So that wary bachelor actor has been "visiting Sis" in a cottage on one of the little Michigan lakes in one of the big Michigan forests, in that Northwestern State that so fascinated Mary Mannering that she forsook the stage for it.

ADELAIDE PRINCE AT DELAWARE WATER GAP, STARTING ON HER MORNING BAREFOOT WALK THROUGH THE DEWY GRASS

No one was quite so nervous on the opening night of the Channing Pollock's musical comedy, The Red Widow, excepting, of course, the author, as Adelaide Prince, who had left a houseful of guests at her country place near Dunnfield, N. J., to watch the stage capers of "my angel child (male)" as she characterizes Harry Clarke. For there is another child, "that's just a lady, that's all."

Miss Prince, saying goodby to Summer, by a week end visit to Mamaroneck, uttered some vacation sentiments from the veranda, while looking out to sea. These are they:

"Vacation is a good thing if one doesn't get too much of it all at once. It should be better distributed, divided as it were, into four parts, two weeks in the spring (Easter), two weeks in the autumn (Thanksgiving), and four weeks at Christmas. But like everything else in this glorious, but tiresome world, nothing is quite as it should be. Vacation being the time when one should rest, we fill our houses with company. Vacation being a time when one should diet, there are so many wondrous things growing in the garden (that it seems a sin to waste), we eat twice as much as we ordinarily do, and six times as much as we need. Vacation being a time when all alcoholic beverages are tabooed, the joy of life seems to be to bury one's nose in the mint that hides the julep. One climbs mountains to keep her figure. Result, an appetite so appalling that all flesh lost in climbing is regained in the enormous meal that follows.

"Vacation—The first half is spent in acquiring tan and freckles it takes the other half, with the aid of every cream and lotion in the market, to remove.

"In short vacation, like war, is—well, a good thing when it's over. Good night. It's nine o'clock. I keep vacation retiring hours."

Douglass Fairbanks makes none of the usual pretenses of dislike for his state of the matinee idol.

"How do you like being liked by the youngsters?" his friend and motoring collaborator, Clifton Crawford, inquired. "It's great," he responded, while the sun of the Fairbanks smile rose, adding in fatherly fashion: "But they'll get over it. It strikes them about seventeen and in their nineteenth year they're cured."

But in his moments of candor Mr. Fairbanks admits that his worst stage fright seizes him when he makes his dash down the long stone lane from the stage door of the playhouse to the street, holding his handkerchief before his face to hide his blushing features from the searching gaze of innocent twelve to sixteeneers, even as Harry Montagu, flanked by Manager Arthur Wallack, used to dash to his carriage, turning up the fur collar of his coat to hide his flaming cheeks from the foolish girlhood around it assembled.

Know, sentimental maiden who saunters along Forty-eighth Street at a quarter of five on Matinee Days, that A Gentleman of Leisure is, and has been for four years, a happy husband, and for nearly two years a proud and solicitous father. If you meet him and he seems to look at you he is only looking past you into the future of his son, whose college course he has already planned, two years of it in this country and two in England. Forsooth maiden!

Billie Burke, consistent in her pursuit of country air and simple living, has taken a house at Mount Vernon, where she with her mother and ward, Cherry Watson, will spend the autumn. Ten mile tramps through the woods gathering armfuls of autumn leaves is her proposed programme for Sabbath rest.

El Paradiso, a yellow villa on the sloping side of Grimes's Hill, guarded by a lodge house beside swinging gates, is pointed to as one of the finest views of Long Island Sound, also as the scene of the wedding of Charles Richman.

Some women have faces, and particularly eyes, that suggest the silk and perfumes, the ease and languors —I dare not say souls—of the women of the Far East, one of these being Laura Burt, it was not matter for surprise to hear that she is playing the Oriental coquette originated by Maude Odell in The Paradise of Mahomet.

Sisterly affection is a term often used in derision, seldom in sincerity. Its true meaning rang in the answer Edith Taliaferro made to an interviewer who inquired, "What did you most enjoy in Europe?"

"Being with my sister," was the instant response of "Rebecca of Sunnybrook Farm."

Rose Stahl, assorting the sheaf of telegrams received on the night of the simultaneous opening of the Harris Theatre and of her new vehicle, Maggie Pepper, in New York, displays this from Mabel Taliaferro:

"Whatever is said or thought of the new playhouse and the new play, Mr. Harris will realize tomorrow that it is the woman who pays—pays—pays!"

THE MATINEE GIRL.

RETURN OF JOHN CORT.

John Cort is back from the Pacific coast, where he has just opened his new theatre in San Francisco. Mr. Cort says that theatrical prospects in the West are brighter than ever, due to the prosperous conditions of the business world there, and the fine lines of theatres provided. The patrons are wide awake to everything that happens in New York, and are very discriminating in their judgment of plays and acting. The old days when a manager, says Mr. Cort, could put a play which had failed in the East on a Western trip, and make money out of it, have gone.

Mr. Cort declares that there is a need for more plays and for more stars. The prosperous West is anxious and ready to support them, if they have a good New York record.

The great value to the producing manager of the fine Stock companies cannot be over estimated, in Mr. Cort's opinion. In them many of the plays which are under consideration by managers for a metropolitan production are tried out, and faults of writing can be corrected before they reach a New York audience. Mr. Cort has a plan to keep the first-class theatres in the big Western cities open all the year.

REFLECTIONS.

Announcement has been made of the marriage of James Young to Miss Clara Kimball, of Seattle, Wash., in Jersey City over a year ago. Mrs. Young is not an actress, but she is known in New York society as a clever entertainer.

Last Monday the wedding of Joseph Klaw, son of Marc Klaw, to Marjorie Relyea was announced in New Rochelle. The young couple have been married half a year. They grew up together as children in New Rochelle, but their marriage came as a great surprise to their friends and relatives. It had been kept a complete secret until last week. Young Klaw is in the firm of his father, Klaw and Erlanger.

Kitty Gordon was among the passengers on board the *Lusitania* last week. She had been delayed two weeks by the recent labor strike in England. Rehearsals of her new musical comedy have been in progress for some time. The Enchantress is the name of the piece, the music of which was written by Victor Herbert. Joseph Gaites produces it Oct. 1.

LEW FIELDS AND TWO LITTLE HOLLANDER PLAYMATES

Clara Morris, now partly recovered from blindness, is assisting the Yonkers Lodge of Elks in making their annual fair a success. She has donated for exhibition a set of resolutions presented her by the New York Lodge of Elks in 1877, following a performance given by Miss Morris for their benefit at the Brooklyn Academy of Music.

Daniel Frohman has purchased the dramatic rights of G. H. Lorimer's novel, "Jack Spurlock, Collegian," which will be produced next Spring.

Rupert Hughes, author of Excuse Me, has just dramatized "Tess of the Storm Country," by Grace Miller White.

Klaw and Erlanger have entered into a contract with Felix Erben, of Berlin, for the production of The Pink Lady in all of Europe outside of London, where they will produce it themselves at the Globe Theatre next January.

Charles Frohman has so far recovered from his recent illness that he was able to go to Buffalo last week to witness the opening performance of Kyrie Bellew in The Mollusc.

Marie Doro arrived last week on the *Carmania*, and will begin rehearsals for her new play, A Butterfly on the Wheel, at once. She continues under Charles Frohman's management.

Alice Lloyd arrived on the *Mauretania* last Friday. The piece for her coming starring tour under Werba and Luescher has not yet been selected, but will be one of three musical comedies now under consideration. Miss Lloyd's tour opens as soon as the production for Lulu Glaser in Miss Dudelsack is launched.

It was rumored on Monday that Enrico Caruso is engaged to Emma Trentini, who will arrive in New York about Sept. 17.

May Scheider of New York made her grand opera debut Sunday night, in The Huguenot, at the Grand Ducal Opera House in Karlsruhe, Germany.

An offer has been made by Liebler and Company, to Mary Mannering, for the role of Dominie in their production of The Garden of Allah. Miss Mannering has not yet decided whether to accept or not.

THE STAGE BIRTHDAY CALENDAR

A. E. ANSON

September 12.

ALMA KRUGER, who in support of E. H. Sothern and Julia Marlowe has played Olivia, Nerissa, Lady Capulet, Queen Gertrude, Herodias in John the Baptist, Magda in The Sunken Bell, and St. Margaret and Catherine of Rochelle in Jeanne D'Arc.

LORRAINE FROST, who in Robert Mantell's company has been Prince Henry in King John and Donaldbain in Macbeth and who originated the role of Emma Jane Perkins in Rebecca of Sunnybrook Farm, which she has played the past two seasons.

ETHEL WINTHROP, who appeared last on Broadway in The Importance of Being Earnest, preceding which she was in The Lottery Man.

WILLIAM BRAMWELL, who continues another season in vaudeville with his wife, Minnie Seligman, presenting a sketch, entitled Public Opinion.

HATTIE FOX, a niece of Delia Fox; succeeded Christie MacDonald as Pitti-Sing in The Mikado.

MAYE LOUISE AIGEN, once well-known for her Zoe in The Octoroon, and who in late years has appeared almost continuously in stock companies.

MRS. E. A. EMERLE, the popular character actress, many years with the Boston Museum Stock and familiar in numtrous Broadway productions, but she has not appeared on the stage for the past five years.

ARTHUR BEHRENS, brother of the late Charlotte Behrens, and last season in The Stampede and The Wolf.

EDITH CONRAD, who appeared for a long time with Willard Simms in vaudeville in Flinders's Furnished Flat.

September 14.

JESSIE GLENDINNING, daughter of John Glendinning and the late Clara Braithwaite and wife of Gilbert Miller, recalled in Sapho and Phaon, The Great Divide, The Servant in the House, and Father and the Boys, and this Summer with Berger's Stock, Washington, D. C.

A. E. ANSON, seen with The New Theatre Company in Antony and Cleopatra, Strife, The School for Scandal, Twelfth Night, The Merry Wives of Windsor, The Thunderbolt, Don, and Nobody's Daughter, and this season to be leading man with Ethel Barrymore.

GEORGE FARREN, last season with Gertrude Elliott in The Dawn of a To-morrow and to re-appear with this same star in Rebellion.

KATHRYN HUTCHINSON, seen on Broadway in The Show Girl, with Nat Goodwin in A Midsummer Night's Dream, in Little Mary, The Girl from Kay's, The Pearl and the Pumpkin, The Rich Mr. Hoggenheimer, and The Hoyden, but who seems now to have left the stage.

CUYLER HASTINGS, than whom there are few better players of heavy roles, specially remembered of late in The Dollar Mark, and this season in The Woman.

WILLIAM H. CLARKE, who for the past five consecutive years has appeared at the Hippodrome.

September 15.

LOUISE RUTTER, who has been seen in Rudolph and Adolph, The Bonnie Briar Bush, The Heir to the Hoorah, The College Widow, The Man of the Hour, The Devil, The Sins of Society, Know Thyself, Mid-Channel, as leading woman with William Gillette in repertoire and this season the heroine in Passers-By.

LESLIE KENYON, who appeared last year with Albert Chevalier in Daddy Dufard, Margaret Anglin in Green Stockings and with the Murat Stock, Indianapolis.

CARRY LIVINGSTON, who spent the past Summer with the Jessie Bonstelle Stock, in Buffalo and Detroit.

September 16.

SARA PERRY, lately seen in stock in Yonkers, and recalled for her work with the Empire Theatre Company, with William Gillette, Maude Adams, in Cape Cod Folks, and Paid in Full.

LAURA BURT, whom we see far too seldom on Broadway, nowadays only in vaudeville, her last important work here being with Sir Henry Irving's company in Dante and Louis XI.

WILBUR D. NESBITT, author of many musical comedies, the latest of which is The Girl of My Dreams, in which John Hyams and Leila McIntyre are starring.

JESSIE MCALISTER, a member of the Payton Stock, Newark, and for many years identified with the Spooner company.

MARIE PAVEY, formerly in vaudeville with Bert Coote, then in melodramas, and also in stock, in cities like Philadelphia, Brooklyn, Portland, Me., and Memphis, Tenn.

GORDON JOHNSTONE, seen last season with Lena Ashwell in Judith Zaraine.

FLORENCE HOWARD, formerly with Charles Frohman's companies but who has not been in the public eye lately.

September 17.

AUGUSTUS PITOU, Jr., for a long time business manager for Henry B. Harris with The Traveling Salesman and now manager of the Blackstone Theatre, Chicago.

CARRIE MERRILEES, who is generally to be found with one of Liebler and Co.'s attractions, having been the original of Betty in The Christian, Agnes in The Adventures of Gerard, and Minnie in The Dawn of a To-morrow.

CHRISTIAN BRINTON, who appeared on the stage for a brief time some years ago, notably as the Landlord in Under the Red Robe, with the Empire Theatre Company, but nowadays he writes eruditely upon subjects pertaining to art, music and the drama.

MLLE. DAZIE

September 18.

MLLE. DAZIE, a most successful American dancer, who displays great talent and ingenuity in her various dances, lately a conspicuous figure in the burlesque at the Winter Garden.

EVELYN MILLARD, one of the few representative London actresses who has never appeared in this country, recently distinguishing herself as an actress-manageress, by producing Idols, The Real Woman, The Crisis, and Young Fernald, though more lately she has appeared in the music halls in Madame Butterfly.

LEILA ROMER TYLER, who was once a bright light in various Casino entertainments, but in more recent times she has appeared at the Hippodrome, in Across the Pond, and with Mrs. Fiske in Salvation Nell.

HELEN TURNER, for some time a member of Lew Fields' forces, now in The Hen Pecks, at the Broadway Theatre.

September 19.

HENRY ARTHUR JONES, whose latest play, We Can't Be As Bad As All That, met with anything but a cordial reception when produced last season at the Thirty-ninth Street Theatre.

MALCOLM DUNCAN, last season seen with Robert Edeson in Where the Trail Divides, in Our World, and with Mrs. Fiske in Mrs. Bumpstead-Leigh.

ERNEST TRUEX, lately in the cast of Rebecca of Sunnybrook Farm and Dr. De Luxe, and this season leading comedian with the first Over Night company.

ALICE PUTMAN, who has appeared many times on Broadway, in The House of Mirth, Arsene Lupin, Decorating Clementine, and Our World.

MARSHALL P. WILDER, of whom we have but one and who still remains "The Prince of Entertainers and the Entertainer of Princes."

WILL J. DEMING, late with The Man of the Hour and A Gentleman from Mississippi, and this season to play the title role in one of The Fortune Hunter companies.

PAUL EVERTON, recently with The Lion and the Mouse and The Third Degree, and this season on tour in The Gamblers.

PERCIVAL T. MOORE, for some time a member of Arnold Daly's company and more recently seen in The Traveling Salesman.

JOHNSON BRISCOE.

PERSONAL

Otto Sarony.

TEMPLETON.—During her absence from the stage, Fay Templeton has been living quietly in Pittsburg. Her last former appearance in the city was in 1906, as Mary Jane Jenkins in Forty-Five Minutes from Broadway. Her return as Little Buttercup in Pinafore at the Casino, last Monday was an event in the theatrical world, quite as important as the original revival of the Gilbert and Sullivan opera, in the Spring. Miss Templeton will be the only adult member of the cast, Friday afternoon, at the Juvenile performance of Pinafore, and she has taken a special interest in training the child-actors.

ARDEN.—Edwin Arden this season has been pleasing theatregoers in Chicago, by his impersonation of the leading role in The Deep Purple, at McVicker's. In this same city he began his theatrical career in 1882, supporting Thomas W. Keene. Edwin Arden was then sixteen years old. Two years later, in Boston, he was associated with another famous actor, Edwin Booth. Subsequently he has played with W. H. Crane, Kyrle Bellew, Eleanor Robson, and Maude Adams. He is known throughout the country.

BOOTH.—Elmer Booth, who is the burglar in William A. Brady's production of The Gentleman of Leisure, at the Playhouse, is a newcomer to Broadway prominence. He has fairly won his place, however, by his humorous impersonation of the burglar. During a mimic hand-to-hand encounter with Douglas Fairbanks, in the first act of the play, on Sept. 5, Mr. Booth fell against a heavy table. As a result his wrist was badly cut and a tendon in his left arm was broken. After medical attendance at the close of the scene, he was able to continue his performance.

PROCTOR.—F. F. Proctor is almost a synonym for vaudeville, so long have the two been associated. Perhaps this has something to do with his optimistic prediction that vaudeville is recovering from the blow recently dealt it by the motion picture industry. Acknowledging that the cheapness of moving pictures has reduced the demand for vaudeville, he says that the pictures will develop into educational phases, leaving vaudeville to supply the demand for amusement. There is always a place for the best, be it vaudeville or anything else, so Mr. Proctor feels sure that the returning interest in this branch of theatrical diversion is a permanent and substantial growth. Mr. Proctor was born in Dexter, Maine, in 1856, and began his theatrical career in Albany, N. Y., at the age of twenty. Since 1881 he has been in New York City, where he built the Twenty-third Street Theatre, at one time occupied by Charles Frohman's Stock company. This was later turned into a variety house, and, with similar theatres in the metropolis, formed the nucleus from which grew his extensive control of the vaudeville industry.

BRANDON.—Ethel Brandon has been re-engaged to play Mummy Til and the Joy of Mother-Love when the Blue Bird opens the Century Theatre, Friday night. Besides, she will play Gammer Tyl in the Land of Memory, but it is not an instance of "doubling" in the ordinary sense, as the three parts might be said to be three phases of one character—mother, daughter, and the daughter freed from the cares of earth. There is a consistency and physical resemblance thus obtained, which would be impossible if not done by one artist. Miss Brandon is a familiar figure in the life of the stage, and though she enters on her thirty-seventh year in the profession, time has left little trace upon her. Her activities date back to Booth and Boucicault, and to the early times of the Alcazar Theatre in San Francisco.

RING.—Frances Ring, after a vacation of nine weeks, has returned to resume her delightful performance as Fanny Jasper, the stenographer, in Get Rich Quick Wallingford at the George M. Cohan Theatre. Miss Ring, of the theatrical family of that name, is well remembered as the widow in the New York production of George Ade's The College Widow.

MRS. LESLIE CARTER BETTER.

Mrs. Leslie Carter underwent an operation last Sunday afternoon at her home in New Rochelle. She has now almost completely recovered. It was thought at first that her tour in Two Women would have to be postponed several months, but her recovery was so rapid that her manager, John Cort, has decided to cancel only the first four weeks of the star's engagements.

NEW CLUB HOUSE FOR THE WHITE RATS.

Plans have been made by which the White Rats Actors' Union is to have a seven-story club house, at 227-231 West Forty-sixth street, directly behind the Globe Theatre. A lease has been taken from Edward F. Rush, the owner of the property, for a period of twenty-one years, at an aggregate rental of $350,000.

The building is to be built on a site 75 by 100 feet,

Bushnell, Seattle.

MINNIE DUPREE

In "The Real Thing"

and will contain a swimming pool and gymnasium, bowling alleys, pool and billiard room, a lodge room, 125 sleeping rooms and quarters for the *Player*, the organ of the union, as well as dining-rooms and the other things that go to make a perfectly equipped club.

Work on the new club house will begin Dec. 1. The present quarters of the union are in the Madrid Café Building, corner of Forty-sixth street and Broadway.

A TEMPEST IN BERLIN.

Herr von Jagow, president police in Berlin, has stirred the wrath of society and theatrical managers, by decreeing that a seat in a box does not entitle a woman to wear her hat in the theatre. Every offence will cost the house manager $25. It does not seem like much of a hardship to go without a hat indoors, but of course Americans are accustomed to it, and that may bias our judgment.

ANNA HELD SAILS FOR NEW YORK.

Anna Held sailed last week from Cherbourg, France, on the *Kronprincessin Cecile* for New York to begin rehearsals of Miss Innocence, in which she will make a Western tour, under the management of Florenz Ziegfeld, Jr. Later in the season she will appear in a new musical play by George V. Hobart, Raymond Hubbell and Julian Mitchell.

AT THE THEATRES

LYCEUM—THY NEIGHBOR'S WIFE.

Comedietta in three acts, by Elmer Harris. Produced by Daniel Frohman, on Sept. 5.

John Robbins ..... Arthur Byron
Gerty Robbins ..... Pamela Gaythorne
Harry Miller ..... Frederick Tiden
Alice Miller ..... Alice John

Elmer Harris seems to have realized the ultimate possibilities of the four character cast in Thy Neighbor's Wife. With such a limited number of participants, the story is soon told, although the author contrived with considerable ingenuity to stretch it over three acts. The two husbands, imagining that they preferred the other wives to their own, set out to alter the conjugal affections by neglecting their own spouses, and then boldly suggested a trade. During a week of trial on this new scheme, for which the wily ladies stipulated, the wives learned to remedy their own defects and to make the trial husbands thoroughly dissatisfied with the exchange. The urgent solicitations of the worsted gentlemen ended in all sorts of promised reformations, so the re-united couples doubtless lived happily ever afterwards.

Since the narrative must perforce finally alight in only one possible spot, and since the general course of its flight can be in only one possible direction, spectators can be kept interested only by the invention of all sorts of deviations and by the veering of the craft under the conflicting management of the four pilots. The event reaches its most spectacular phase in working up to the audacious suggestion of a trial week, in the second act, where occasionally—it must be admitted—one holds his breath from trepidation. The introduction and the denouement are both too slow; necessary explanations in the first act should be set forth with more alacrity, and in the third act, the scene between the two men and the succeeding scene between Mr. and Mrs. Robbins should be relieved of considerable ballast.

Artifice, balance, and coincidence are the very being of the comedy, so, once having assumed them, the author need demand no pardon on their account. They, in fact, bring Thy Neighbor's Wife nearer to French farce than to the ordinary American variety. They make the play more of an intellectual exercise in wit than a human comedy. The very contrast in characters exhibits this same quality; the domestic husband married to the gadabout wife, and vice versa.

Occasionally the characters become more than types, as when Gerty sighed, "John's lost his figger, but I love him still," or when John modestly asserted, "After all, I'm not a bad-looking chap when I'm togged out."

The balance of the cast was rather remarkable—no stars, but a quartette of competent actors. Miss Gaythorne sinned perhaps in developing the acrid qualities of the butterfly wife, in her attempt to emphasize Gerty's vivacity. She precisely embodied, however, the spirit of a general marshalling his forces when she led the attack upon the husbands' own grounds. Alice John, as the timorous wife, was an excellent foil. She declaimed her tirade in the first act with vigor, and her comedy in the third with

Moffett, Chicago.

MARY BOLAND

White, N. Y. Louise Drew Thais Lawton John Drew Carroll McComas

FROM "A SINGLE MAN," AT THE EMPIRE THEATRE

spirit. Her tears in act two, however, were tragic, not comic.

Some of the stage business with which Arthur Byron embellished his part smacked of the commonplace; they belong in low comedy. He did his best work in the third act, during his scene with Miss Gaythorne, though the tone was more serious than humorous. Frederick Tiden usually maintained with a consistent success the tone of smartly plebian comedy, although his third act suffered from the verbosity of the playwright.

Thy Neighbor's Wife is the sort of play that any author could have thought of, but that few authors would have had the temerity to attempt. The thing is cooked as soon as mixed. Mr. Harris, however, has served it with a garnishment of laughable lines, numerous novel situations—many of them funny—and a most pointed moral. No mortal man could predict with any certainty the fate of such a play.

COMEDY—SPEED.

Comedy in three acts by Lee Wilson Dodd. Produced by Cecil de Mille, on Sept. 9.

Edwin Wise Jessup	Orrin Johnson
Victoria	Oza Waldrop
Wizzy	Thomas R. Tobin, Jr.
Carolyn Taylor	Elise Scott
Billy Podmore	Sidney Greenstreet
Mrs. Podmore	Lela Lee
Frank Quimby Gray	Eric Blind
Martha	Eleanor Hicks
Larry	Frank Broder
Constable	Joseph Buckley
Bill Green	John M. Stahl

Mr. Dodd calls Speed a comedy; with equal propriety he might further classify it as a satire, for he doesn't let his audience go until he has shown them exactly what he thinks of the auto-maniacs.

Edwin Wise Jessup, a young lawyer, established his family in a Long Island home where everything was tranquil until they learned from their acquaintances that respectability without an automobile was a *sine qua non*. Borrowing the money they had saved up for little Wizzy's education, they bought a modest car which was soon supplemented with a car so large that it took a little speculation on the stock market to make it possible. Then followed two mortgages, and Ned's jealousy of amorous Billy Podmore, a quarrel, and finally a reconciliation which was effected by Carolyn Taylor and Frank Gray. To pacify his wife, Ned bought the most extravagant car he could find on the unearned increment of a Wall Street deal, and whirled away with her and her friends, leaving little Wizzy gazing wistfully after the happy party.

The author hints at his theme in closing the first act when Ned and Vic were so deep in automobile catalogues that they could not hear Wizzy's plaintive call. He builds it up by the lad's runaway note in the second act. The final appearance of the neglected child, after the comic climax of the reconciliation, is a dash of sober thought that chills laughter instantly; it brings one up sharply against the dead wall of didacticism. That rather daring contrast forms the most individual characteristic of the play.

Besides keen antithesis, Mr. Dodd has mastered witty dialogue sufficiently for his purposes. His wit, however, is sweentened by a plentiful amount of humor that broadens the points of his satirical shafts. Humor, although not so neat as wit, is considerably more comfortable for the victim.

Mr. Dodd's theme doubtless justifies discussion. Whether his discussion will ever cause a reformation may be doubted; through the whole performance breathes a dilettante air which is none the less palpable because one cannot put his finger on it. It is much as if a debater paused occasionally for the corrobation and encouragement of his audience.

The chief roles are excellently filled, by actors who have been able to realize the intended differentiations in character. Versatility is Orrin Johnson's best asset; he accomplished comedy, sentiment, and seriousness with equal ease and success. To Oza Waldrop, however, must be awarded the honor of creating the most amazingly feminine and real characterization, despite her very obvious limitations. Her tones are twangy and her delivery is amateurish, but her impersonation of the motherly wife in the first act and the nervous, contradictory, unreasonable, yet adorable woman of the other two acts must be set down as a histrionic treat. One could forget that she was only acting, and no severer test can be imposed.

We have had so many children on the stage recently, that Thomas R. Tobin, Jr., does enough when he does not make us regret his presence. In most passages he is natural enough, but the playwright unfortunately supplied him with an over ample stock of juvenile wit.

Elise Scott, as the mannish girl, and Lela Lee, as the vapid, tearful creature, gave intelligent performances: Miss Scott was more striking, but Miss Lee was more probable. Sidney Greenstreet and Eric Blind, gave two impersonations absolutely in character, so far as exigencies of plot allowed. Mr. Blind excelled in subtlety and taste, as his role permitted him to do so. Cleverer acting is seldom seen than this first interview with Mrs. Jessup and his proposal to Carolyn Taylor.

Other roles were adequately filled, though their sole purpose was to pin the plot into position.

Speed is the sort of work of which one may say that the attempt is worth while. It lacks a certain surety and independent swing, that come only after much practice, but in many patches the story and the characters are handled with skill that indicates genuine talent.

(*Continued on page* 13.)

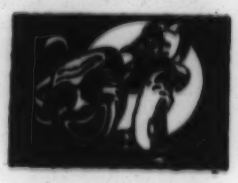
AMES TO BUILD SMALLEST THEATRE.

Winthrop Ames, lately director of The New Theatre, is planning to erect the smallest playhouse in the world. Its capacity will be less than 300 people, and it will be constructed with the view of producing plays of the modern, intimate type. It will foster the most delicate form of dramatic art.

The site for the proposed theatre will probably be in West Forty-sixth Street, just off Broadway, and not more than a block away from the new New Theatre. Mr. Ames will sail soon for Europe, and will devote much of his time in studying the small playhouses on the continent, and in getting plays for the new theatre.

Before leaving, Mr. Ames will carry out his plan of taking two of the successful plays of the New Theatre on tour. This will include putting out one company in The Piper, in which Edith Wynne Matthison will be starred, and another company in Besier's Don. It is possible that a second company of The Piper will be formed, with a man in the title role.

PROFESSIONAL DOINGS



If present plans are fulfilled, a covered amphitheatre, three times as big as Madison Square Garden, will be erected on Manhattan Field, at 155th Street and Eighth Avenue, adjoining the Polo Grounds.

Mrs. Donald Brian is to make her first appearance on the stage as leading woman in Winchell Smith's The Only Son, which opens in Philadelphia, Oct. 2.

A new production of The Pink Lady went on at the New Amsterdam Theatre, Monday evening. The gowns and hats are the latest models for 1912, and new stage settings are included.

Nora Bayes and her husband, Jack Norworth were in an automobile wreck near Greencastle, Ind., on Sunday of last week.

CATHARINE CALHOUN

They were riding from Chicago to Cincinnati, when an axle broke, throwing both of them from the machine. They were badly bruised, but not seriously injured.

Gaby Deslys, engaged by Lee Shubert for the Winter Garden, has refused an offer of $1,000 a performance to make a flying tour of the United States, according to announcement from the Shubert offices. The French actress's season starts on Sept. 29, when she will present Les Debuts de Chicine, in which she played in Paris.

Announcement has been made in Boston of the engagement of Gertrude Binley, of the Castle Square Theatre Company, to Wilbur Kay of Detroit, Mich., the wedding to take place at the bride's mother's home, 145 Aspinwall Street, Brookline, on Oct. 3.

Max Rabinoff, the manager of the Russian ballet, to appear at the Metropolitan Opera House this season, announces that the corps of dancers will be made up of forty-two members with Mlles. Geltzer, Sedlowa and Zambeth, dansenses premieres, and Michel Mordkin as ballet-master.

J. A. E. Malone, Maisie Gay and Daphne Glenn have arrived from abroad. Mr. Malone is to stage The Quaker Girl for Henry B. Harris, and Miss Gay and Miss Glenn are prominent members in the cast of the same production. Miss Gay has been widely known for her character sketches at the Gaiety and Adelphi, and Miss Glenn's last appearance was in The Dollar Princess, where she succeeded Valli Valli. Rehearsals are now on at the Hudson Theatre.

The London *Pelican* states that Maud Allan is to receive $1,500 a night for dancing in South Africa. It adds that the warm climate will be in her favor, so that she will not need have the strings of beads she clothes herself with, lined with fur.

Upton Sinclair is writing a play called Behind Prison Bars, based on his recent experiences when he and several friends spent a few hours in a jail in New Jersey, for refusing to pay fines for violating Sunday blue laws.

A. E. Thomas, the playwright, is ill at his Summer home at Charlestown, R. I., suffering from ptomaine poisoning. Mr. Thomas has been attending rehearsals of his play, What the Doctor Ordered, in New York, and Wagenhals and Kemper, managers of the play, announce that he will be able to resume rehearsals this week.

News of the first "strand" of the season comes from Aurora, Ill. Festival Days of the World was the victim.

Mabel Barrison, with her husband, Joseph Howard, has returned from Germany. Miss Barrison is still in ill health, and it is doubtful whether she will play for some time.

The Outsiders is the title given by Charles Klein, to his new play, which will be produced in December, by the Authors' Producing Company.

Billy Papke, whose ring title has made him prominent in the sporting world, has been engaged as a feature with The Kissing Girl.

When the Russian dancers under Gertrude Hoffman, appear in Chicago, they will add another ballet to their repertoire. It is called Prince Igor.

The Shuberts have accepted for production early this season, Lucille La Verne's dramatization of Will N. Harben's novel, Ann Boyd.

James J. Jeffries and his brother John are on a bear hunt in Konai Peninsula, Alaska. Guides have been sent after them with the news of the serious illness of Mrs. Jeffries, at Los Angeles.

George Betts and David Wilbur were fined $10 each in the Yorkville police court, last Tuesday, for violating the law, which forbids ticket speculation. They were arrested while trying to sell tickets in the lobby of the Hippodrome, Labor Day night.

Pending the result of a hearing before Judge Lacombe for Sept. 13, Percy G. Williams has announced that Every Wife, which Florenz Ziegfeld, Jr., had enjoined Mr. Williams from producing, went on at the Orpheum Theatre, Monday. Mr. Ziegfeld's temporary injunction has been set aside.

J. A. E. Malone, producer of The Quaker Girl for H. B. Harris, has made an offer to Charles Frohman to take the entire production of Donald Brian, in The Siren to London, to open at the Adelphi Theatre, on the Monday after Easter.

Emma Trentini has sailed for this country to open her tour in Naughty Marietta, in Brooklyn, Oct. 2.

Marguerite Sylva, who is to be starred by A. H. Woods in Gypsy Love, which comes to the Globe next month, has sailed for this country.

Milton and Sargent Aborn have completed arrangements with George Maxwell, American representative of the Italian publishing house of G. Riccordi and Company, for the presentation of the Puccini operas, during the coming season of the Aborn English Grand Opera Company. This organization has already presented two of Puccini's works, Madam Butterfly and La Boheme, in English, and later will add La Tosca to their repertoire. Other operas included in the Aborn organization's tour are Massenet's Thais, Offenbach's The Tales of Hoffman, Verdi's Il Trovatore, Donizetti's Lucia di Lammermoor and Flotow's Martha.

Elaine Davis, who married Arthur Jewett Trussel in Los Angeles, Cal., on Aug. 2, was engaged in motion picture acting in that city. Previously, she was leading woman in a San Francisco stock company. Mr Trussel is Secretary of the St. Louis and Southwestern Railroad.

Estelle Fay, who married Lieutenant Kirby Crittenden, U. S. N., on Aug. 30, in San Francisco, is a sister of Maud Fay, prima donna of the Royal Opera House, Munich.

Cornelia Frances Jefferson, daughter of Thomas Jefferson and granddaughter of Joseph Jefferson, was married on Sept. 9, to Carrington Howard of Montclair, N. J., at her home in Buzzards Bay. Miss Jefferson has been on the stage with her father. Mr. Howard is a graduate of Yale.

Charles A. Winter, a lawyer of 38 Park Row, has filed a petition in bankruptcy. His liabilities are $59,607, with no assets. Mr. Winter has been interested in several theatrical enterprises in the city.

The Nagyfys, the world traveled magicians, have planned their third tour of the world, starting in Western Canada the first week in November. They will be supported by a vaudeville company of seven persons. The tour will include a visit to Australia, Japan, China, and the tropics.

Gustav von Seiffertitz has been engaged to stage The Master of the House, which Woods and Frazee will produce at the Court Theatre, Nov. 5.

The first new play of the season to be put out by Liebler and Company will be C. M. S. McLellan's The Affair in The Barracks, adapted from the German. The story is love, hate, revenge and justice—the principal character being a young German soldier persecuted beyond the point of endurance by an older officer. The play will be given an early New York production.

Clinton Preston has gone to San Francisco to replace Ernest Glendening in the Western company of Baby Mine, at the new Cort Theatre.

Gus Hill opened his season with the new Billie Ritchie Company in Around the Clock, on Sept. 11, at Hudson, N. Y. The company will tour to the Pacific Coast.

Joseph M. Gaites' musical comedy, Bright Eyes, with Cecil Lean and Florence Holbrook, opened their season at Allentown, Pa., on Aug. 10th. This week it is playing the Minnesota Fair week at the Metropolitan Theatre, Minneapolis, and the capacity of the house is being tested at each performance.

Farren Soutar, who was last here as leading man with Edna May in The Catch of the Season, arrived Saturday, on the *Lusitania*. He has been loaned by Mr. George Edwards, of the Gaiety Theatre, London, to Thomas W. Ryley, for the American production of Peggy.

Jack Henderson is absent from the cast of The Pink Lady, at the New Amsterdam, on account of illness. His part, Lucien Gardiel, is being filled by Wallace McCutcheon.

Thomas McKean has completed several one-act plays dealing with divorce, which are to be presented in private theatricals in Philadelphia soon.

Otto Hauerbach is writing the book and lyrics of a new musical comedy for A. H. Woods. The music is to be done by Hugo Felix, who wrote the original score of Madame Sherry. Mr. Hauerbach wrote the lyrics of The Girl of My Dreams, The Fascinating Widow and Dr. de Luxe.

Morton R. Shaw has been appointed manager of the Avenue Theatre, Louisville, Ky., which he intends to make the home of melodrama this season. The theatre opens on Sept. 3, with The Denver Express. Mr. Shaw's father, Col. Charles A. Shaw, is manager of the Walnut Street Theatre.

O. A. Neal of the Jake Wells Theatre, Chattanooga, Tenn., will succeed George H. Hickman as manager of the Bijou, Nashville, Tenn., and opens his season with The Hoosier Schoolmaster. Mr. Neal is followed in Chattanooga by C. W. Rex of Richmond. Mr. Hickman now has charge of the Orpheum and the Grand in Nashville.

Marjorie Mahr, the actress who was injured on the railroad near Portland, Ore., last year, was in a fire on Aug. 26. Considerable damage was done to her apartments, involving a loss of several thousand dollars.

The Seattle Press Club will give its second annual Wuxtra on Nov. 1 and 2, in the Metropolitan, the use of which was given by Klaw and Erlanger. The Club will present Jesse Lynch Williams's drama The Stolen Story.

The Columbus Centennial Commission of Columbus, O., will hold a poster exhibition and contest this year as part of the annual celebration.

Proceeds from the performance of the Russian ballets at the Winter Garden on Sept. 8, will be given to the Russian Labor Immigrant Society.

Frederic Thompson will have a vocal contest in the ballroom at Luna Park on Sept. 17. Jewelry and cups are offered as prizes.

The Commonwealth Symphony Orchestra, under the direction of Ross Jungnickel, will give its first concert in the Sixty-ninth Regiment Armory, on Sept. 17. The orchestra numbers seventy-five. Admission is ten and twenty-five cents.

George Kraus, theatrical partner of Timothy Sullivan, is seriously sick at the Manhattan Beach Hotel.

David Markovitz, manager of the Family Theatre, was taken to the House of Providence on Aug. 25, a victim to heart failure. He is 43 years old.

Harry Corson Clarke recently amazed Los Angeles, Cal., by conducting rehearsals for His Absent Boy, on the roof of the apartment house where he lives.

Maclyn Arbuckle, who opened Monday at New Orleans in his vaudeville sketch, The Welcher, is to play through Texas, which is, by the way, the State of his nativity. Concluding his engagement in Texas, he expects to return East after a brief tour of the Orpheum Circuit, and will then select a play from the list that has been submitted to him. Mr. Arbuckle, in collaboration with Holman F. Day, is working on a dramatic version of Colonel Tudhunter of Missouri. This is the first tour that Mr. Arbuckle has taken through the South for several years, and the trip has been marked by demonstrations of popularity everywhere.

Adelaide Herrmann has found it necessary to correct the impression that seems to prevail that she has established herself in Paris as the proprietress of a pension. Madame Herrmann has been confounded with another woman. Adelaide Herrmann, who is the widow of the late Herrmann the Great, is the only Adelaide Herrmann in professional life.

Countess Leontine, concert singer, who appeared for a long period in vaudeville through the West, has returned to New York, after having won very high praise from the dramatic critics of the middle-west, where she recently appeared for a special engagement with Billy S. Clifford. Countess Leontine made her debut at the Opera Comique, Paris, in Madame Angot, and since her appearance in vaudeville two years ago, she has appeared in productions as an English speaking actress.

Anna Cleveland, leading woman with the two last plays presented by George Fawcett, and who was last season leading woman with Blanche Walsh, in The Other Woman, has declined the vaudeville engagements offered her, and is now negotiating for the dramatic rights of Dull Jim, by John Luther Long.

Harry Burgess, who was with the Merry Widow last season, has just concluded a special engagement with the Aborn Opera company, and been engaged by John F. Kelly to appear with him in vaudeville.

Kenneth Davenport is playing a special engagement with the Vale Stock company at Hoboken, N. J.

Thurston, the magician, opened his fifth annual tour at the Franklin Square Theatre, Worcester, Mass., on Labor Day. Mr. Thurston presented for the first time his three new illusions, The Phantom Piano, The Spirit Painting, and the Indian Rope Trick. The Lambert Brothers, late of the New York Hippodrome, have been engaged by Mr. Thurston for his extra added attraction this season.

B. H. Nye, a well-known advance man, will be identified with the George W. McGregor and company attractions this season, and has started out ahead of The Witching Hour.

The proposed extension of Irving Place to the south will necessitate the demolition of the City Theatre on East Fourteenth street. It was bought and rebuilt by Senator T. D. Sullivan about two years ago.

Anticipating the new law against the use of common drinking cups, which goes into effect Oct. 1, the Knickerbocker Theatre has provided paraffin cups in place of the glasses previously used, which were destroyed as soon as used.

During the week of Sept. 25 a bill composed of old-time entertainers will be given at Keith and Proctor's Fifth Avenue Theatre, in celebration of the anniversary of Tony Pastor's birth, which comes on Sept. 27. Among those engaged for that week are Mrs. Annie Yeamans, Lottie Gilson, Maggie Cline, "Bob" Winstanley, McNish and McNish and Luke Wilson, an acrobat who has just passed his seventy-third year.

Geraldine Farrar has arrived from Europe for her concert tour, which opens in Albany, Oct. 2. She will be accompanied by Edmond Clement, the tenor, and Frank Laforge, the pianist.

Henry Hadley, the American composer and conductor, has resigned from his post as leader of the Seattle Symphony Orchestra, to accept a similar position on the San Francisco organization. Arnold Volpe, founder and conductor of the Volpe Symphony Orchestra of this city, is named as possible successor to Mr. Hadley.

Mons. Leon Reunay, a French baritone, has arrived from France on his second visit to this country. He is to tour the country in a series of recitals in the large cities.

Ruth St. Denis leaves soon for London, where she will confer with Richard W. Tully, the playwright, who is returning from India, where he obtained material for a new play, in which Miss St. Denis is to star under the management of H. B. Harris.

Kitty Cheatham, has returned from Europe, where she gave a number of recitals.

Isaac Landman, author of A Man of Honor, in which Edmund Breese is to appear, is rabbi of the Reform Congregational Keneseth Israel at Philadelphia.

A. E. W. Mason, author of Green Stockings, which Margaret Anglin is playing, and The Witness for the Defence, which Ethel Barrymore is rehearsing, is coming to this country to see the American productions.

The Russian Balalaika Orchestra arrived last week on board the *Cleveland*, of the Hamburg-American line. In their examination at Ellis Island they all showed themselves to be well supplied with money, having over $200 each. L. Arkoloff is the leader, and there are fifteen men in the organization.

Mrs. Bridget Murphy of 336 East 34th Street, has sued the Anderson-Shubert Company, managers of the Hippodrome, for $2,000 damages brought about by a stage elephant belonging to that company, which tried to enter her home, and bruised her while he was doing it.

George McFarland, who plays Capt. Corcoran in Pinafore, at the Casino, lost his voice during the performance last Thursday night. Dick Temple, his understudy, went on after the first act and did the part acceptably. Mr. McFarland is back in the cast.

It is announced that Emma Eames and her husband, Emilio de Gorgorza will sing at the Boston Opera House, after a concert tour of the country. They will give Otello in Boston on Dec. 6, and Tosca, Dec. 12.

THE STOCK COMPANIES

The Pabst Theatre, Milwaukee, Wis., opens on Sept. 24. Old members of the company to be retained are Conrad Bolten, Paul Gehring, Franz Kirchner, Gustav Kleemann, Karl Koenig, Ludwig Kreiss, Hermann Meltzer, Julius Schmidt, Robert Schultze, Karl Wirth, Hedwig Beringer, Lissie Forster, Doris Grahl, Marie Hartmann, Clarisse Klerens, Clara Lapping, Anna Pechtel and Anna Roithmayr. New players include Kurt Goritz, Max Jurgens, Michael Jsailovits, Eduard Kepler, Richard Lursch, George Puritz, Nora Decarli, Flora Jolanda, and Paula Menarl. Plays to be offered this Winter are Auferstehung, Henry Bataille; Ak Gast, Richard Wilde; Colberg, Paul Heyse; Die Alte Gnaedige, Gustav Wied; Der Heilige Aloisius, Heller and Stein; Des Pfarrers Tochter von Streladorf, M. Dreyer; Eine Ehe, Carl M. Jacoby; Der Hochtourist, C. Kraatz and M. Neal; Ein Idealer Gatte, Oscar Wilde; Ihr Zweiter Mann, Max Schoenau; Kaltwasser, Ludwig Fulda; Ketten, Herman Reichenbach; Das Konzert, Herman Bahr; Marie Friedhammer, Heinrich Lilienfein; Meerleauchten, L. Ganghofer; Nacht und Morgen, Paul Lindau; O Diese Leutnants, Curt Kraatz; Das Raetzel, Weib! Carl M. Jacoby; So'n Windhund, Carl Kraatz; Der Schlafwagenkontrolleur, A. Bisson; Die Scheidungsreise, Leo Walter Stein; Der Scharfe Junker, George Engel; Der Storch, H. Stobitzer; Taifun, Melchior Lengyel; Unsere Blauen Jungens, Lippschuetz and Schoenau; Vergeltung, Walter Bloen; Der Verwundete Vogel, Alfred Capus; Wie er Seine Toechter Vtrheiratet, Zumpe; Wie Minister Fallen, P. C. V. Hansen.

The Spence Theatre Company, which has been touring Texas and Oklahoma this Summer, playing the Turner airdome circuit, closed at Tyler, Tex., Sept. 9, and opened the regular season at Sulphur Springs, Tex., Sept. 11. The Spence company will offer but two productions the coming season, Slaves of the Orient and The Land of the Sky. The roster of the company will be practically the same as last season: Sohns and Bavis, managers; Loraine Spence, Effie Dalrymple, Lulu Nethaway, Frank L. Redner, Norvin Mayo, Miles O'Connell, Monty Myers, Norval V. Walker, Hermann Hunn, Jim Bavis, and Harry Sohns.

The Harry Davis stock company at the Duquesne Theatre, Pittsburgh, Pa., will be led by Mary Hall and Robert Gleckler, under the direction of Albert Lang. Others in the company are George Farren, Hal De Forest, Frank Wright, Dennis Harris, Ralph Remley, Leslie Austen, Harry McFayden, Miss Oxer, Henrietta Vaders, Dorothy Stanton, Mary Reardon, and Miss Earle. Men and Women will be the opening bill, followed by Walls of Jericho.

The American Theatre, formerly the German Theatre, in Philadelphia, will open on Sept. 18 with the Blaney-Spooner company, led by Arthur Behrens. Charles Blaney has also engaged Florence Hill and Daisy Chaplin.

Robert H. Kane's Manhattan Opera Company closes the Summer season at Brandywine Springs, Del., after a long and pleasant engagement in light and grand opera. The road season of Mr. Kane's Manhattans commenced Sept. 11 at Roanoke Rapids, N. C. after which they tour the South as far as Florida, where Mr. Kane's company has already won a reputation. Mr. Kane has selected the following cast for his company: Nella Brown, Leilia Burton, Chas. Fulton, Geo. Nathanson, John Mundiger, Wilbur Cox, Lawrence Bingham, and Clifford Much.

The Lewis J. Cody Players at the Alhambra Theatre, Stamford, Ct., include Lewis J. Cody, Eugene Frazier, Robt. McWade, Sr., Louis Albion, Tom Hall, Richard Ogden, Aubrey Bosworth, William Howell, John Temple, Hugh Reilicke, Garritt Bleecker, Addison Dolen, Harriet Duke, Gloria Gallup, Helen Scott, Violet Lansdowne, Madeline Delmar.

Lucile Culver (Mrs. Thomas Chatterton) has been engaged by Manager Bishop as the new leading woman at Ye Liberty Theatre, Oakland, Cal. Miss Culver will open Sept. 25, in The Dawn of a To-morrow. Thomas Chatterton, who was three years leading man with The Man of the Hour, and last season juvenile man at the Alcazar Theatre, San Francisco, has retired from the stage and is extensively interested in the cultivation of rice and the promotion of a large chicken ranch at Richvale, Butte County, Cal.

Donald Meek will open a permanent stock company at Hathaway's Theatre, Lowell, this month. Mr. Meek will not only manage his company, but will appear in many of the plays that he produces.

Clara Turner and her players closed Sept. 9 at Williamsport, Pa. This is the third successful season for this popular actress at the beautiful Summer theatre of Williamsport, and contracts have been signed for next Summer. The large business done this Summer is due to the fact that only the very best plays were presented, including Thais, The Blue Mouse, Three Weeks, The Lion and the Mouse, The Road to Yesterday, The Prince Chap, Such a Little Queen, The Truth, and others. Miss Turner did her best work in Thais, and her Paulette Devine in The Blue Mouse was very clever, as was her Shirley Rossmore in The Lion and the Mouse. Miss Turner and her players open Hart's Theatre, Philadelphia, in The Prince Chap, week of Sept. 25. The Williamsport press praised Miss Turner and her company highly.

Henry Crosby has been engaged by O. D. Woodward to join the stock company at the Auditorium, Kansas City, Mo., opening on Sept. 16.

Julia Arden has been engaged for the title-part of The Chorus Lady, which S. C. Poll will present with his stock company for two weeks at Poll's Theatre in Hartford, Conn.

Members of The Millbrook Stock Company will leave Portsmouth, O., this week. Mr. and Mrs. Minturn will leave for New York. Mr. and Mrs. Berthelet will return to Black Fork, Ark., to rest up a few weeks before going East. Mr. Berthelet is to be a member of Mary Mannering's company. Mr. and Mrs. Herbert will leave next week for Chicago, to go into stock. Miss Kent will leave for New York. Mr. and Mrs. Pierlat and daughter are going into vaudeville. Miss Guise will likely accept a stock engagement.

Florence Adelaide Pinckney, opened her season as leading woman of the Poll Stock, at Norwick, Conn., Sept. 2, playing the title role in The Girl of the Golden West. Miss Pinckney has been released by Mr. Taylor Granville, to accept the Poll engagement.

Max Figman has succeeded Nat C. Goodwin with the Auditorium Stock company, Los Angeles.

The roster of the new Keith Stock company in Pawtucket, R. I., bears the names of Henry Grady, Henry T. Crossen, Sam Mylle, Joseph Thayer, Charles S. Landle, Hamilton Crane, Robert Stevenson, Hazel Marie Burgess, Adelaide Hastings, Adelaide Nye, Eileen Cosgriff, Kathryn Thayer.

The Princess Theatre, Des Moines, Ia., was reopened Aug. 27 with a stock company. The first production will be A Woman's Way, under the direction of Priestley Morrison. The members of the company will include Marion Ruckert, Corliss Giles, Henry Rowell, Emma Salvatore, Thomas Reynolds, William J. Mack, Mary Horne, Jessie E. Pringle, William E. Bonney, Jessie Mueller, Stuart Fox, Victor Mosher, Mary Ward Holton, Guy Harrington, and Ralph Starr.

The Suburban Stock company, of St. Louis, has closed its Summer season. Joseph O'Meara, for the past two Summers the general dramatic director of the Suburban company, returned to Cincinnati to resume his work as director of the department of oratory and acting in the College of Music. During the Summer Mr. O'Meara produced for the first time on any stage Father Jerome, by Mrs. Augustus Frohman, and When All the World Was Young, by Owen Davis. Under his direction was also produced for the first time in stock The Nigger, The Girl from Maxim's, and Decorating Clementine.

Garritt Bleecker has joined the Lewis J. Cody Stock company in Stamford, Conn. Aubrey Bosworth is with the same company.

Monte Thompson has engaged Thurlow White as leading man for his company at the Hathaway Theatre in Brockton, Mass.

Mr. and Mrs. George Alison (Gertrude Rivers) have returned to the Crescent, Brooklyn, from their home in Brookline, Mass., to undertake their third season there.

The Gertrude Roberts company is making its annual tour through Cape Cod and is meeting with much success. Her supporting company includes J. P. Cheney, J. R. Welch, Will Bryson, Beatrice Stewart, Essie Shaw, Harry C. Arnold, Michael McDermott, Henry Cecil, Etta Young, and Gertie Heron. The plays used on tour are The Girl I Love, Is Marriage a Failure? The Man of the Hour, and Her Convict Sweetheart.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—The Count of Monte Cristo was presented at the Academy of Music last week. John T. Dwyer played Nortier and Von Gripp and gave a fine character presentation in both parts. Emma Butler as Carcounte also was noticeably good. Priscilla Knowles played Mercedes, and furnished adequate support to Theodore Friebus as Edmond Dantes and the Count. C. Sedley-Brown, Jr., was a new comer to the cast and appeared as Morel. This week, Three Weeks.

BELASCO. — The Concert opens on Sept. 14, for a four weeks' continuation of its success in New York before touring. The cast remains unchanged.

BIJOU.—Modern Marriage by Harrison Rhoades opens on Sept. 16. Cyril Scott, in the leading role, will be supported by Emily Stevens. Henry Dodd, John Rogers, Henry Dornton, Loretta Wells, Olive May, Rene Kelly, Percy Ames, Albert Gran, Catherine Calhoun, Edna McClure and Margaret Sedden are in the cast.

CENTURY.—The Bluebird opens on Sept. 15, with numerous changes of cast.

CRITERION.—The Girl of My Dreams closed on Sept. 9, to go on tour. Passers-by, an English success by Haddon Chambers, opens on Sept. 14, with Richard Bennett. The cast includes Richard Bennett, Julian Royce, A. G. Andrews, Ernest Lawford, Louise Rutter, Ivy Herzog, Rosalie Toller, and Master Davis.

CASINO.—The juvenile cast will repeat Pinafore on the afternoon of Sept. 15. The performers will include George Tobin, Lillard Harris, Tiny Hemley, Thomas Carnahan, Jr., Buster Hemley, Genevieve Tobin, and Helen McArdle. Fay Templeton will sing Little Buttercup. On the following night, Pinafore comes to the end of its long New York run. While it goes on tour, The Kiss Waltz will take its place on Sept. 18. The composer is C. M. Ziehrer, the American book by Edgar Smith, and the lyrics by Matthew Woodward. The cast includes Eva Davenport, Charles Bigelow, Robert Warwick, Elsa Ryan, Flora Zabelle, William Pruette, Adele Rowland, Martin Brown, George Paunceforte, Robert Milliken, and Oscar Schwartz.

DALY'S.—When Sweet Sixteen will open on Sept. 14.

FAMILY.—The Family Theatre opened on Sept. 4 with The Fatal Wedding; the current bill is The Confessions of a Wife; next week, For Her Children's Sake.

FOLIES BERGERE.—The revue closed on Sept. 9, leaving a week during which only the cabaret performance is presented, before the opening of the new revue on Sept. 18.

GLOBE.—Douglas Fairbanks and the entire company in A Gentleman of Leisure, which has been appearing at the Playhouse, moved to the Globe on Sept. 13.

GRAND OPERA HOUSE.—Valeska Suratt in The Red Rose began a week's engagement on Sept. 11. In the support are Alexander Clark, Ernest Lambert, Flavio Arcaro, Louis Casavant, John Daly Murphy, Gus Weinberg, and Beatrice Doane.

HERALD SQUARE.—Bothwell Browne in Miss Jack continues through this week.

LIBERTY.—The Spring Maid closed on Sept. 9, after 227 performances in New York.

LYCEUM.—The Arab opens on Sept. 18. Edgar Selwyn will be supported by Edna Baker, Ethel Von Waldron, Edward R. Mawson, Walter Wilson, Edward See, Joseph Rawley, and Sam Russell.

MANHATTAN OPERA HOUSE.—Robert Mantell opened on Sept. 11, in Shakespearean repertoire. The company includes Fritz Leiber, Guy Lindsey, Oscar Pfefferle, Cæsar Leiber, L'Estrange Millman, John Burke, Earl Yeadaker, John Crawley, James McLaughlin, Alfred Hastings, Charles Kean, Harry Kern, Lawrence Krey, Howard Bartz, Cyril Kapa, Edward Foos, Frederick Dayton, Keith Wakeman, Genevieve Reynolds, Agnes Elliott Scott, and Dorothy Dix.

METROPOLIS.—Cecil Spooner and her Stock Company gave their usual spirited performance of The Girl Raffles, during the week of Sept. 4. It is a four act drama by Charles E. Blaney, and went with a vim that doubtless pleased the author as much as it pleased the audiences. The cast consisted of Rowden Hall, Hal Clarendon, Howard Lang, Richard Purdon, James Flannagan, Artie Sullivan, L. J. Fuller, Harry Fischer, A. A. Koch, J. E. Barton, J. J. Byrnes, M. J. Donnelly, Otto Krem, William Dale, Retta Villiers, Gertrude Maitland, Ricca Scott, Loretta King, Miss Drew, Daisy Le Roy, Lillian Shaw, Helen McClair, Cecil Spooner. This week, The Clansman, by Thomas Dixon. On Sept. 25, Philip Leigh returns to the company in Chimmie Fadden.

PLAYHOUSE.—Katherine Grey and Ferdinand Gottschalk appear in The Rack, a new play by Thompson Buchanan, on Sept. 13, to remain until Grace George opens the regular repertoire season at the Playhouse in October. They are supported by Milton Sills, Conway Tearle, Richard Sterling, Robert Wesselis, T. C. Hamilton, Jane Gail, Leonore Oakford, and Louise Kent.

PROSPECT.—Last week's bill was The House Next Door. This week, The Man on the Box, and next week, The Kreutzer Sonata.

WALLACK'S.—Pomander Walk will close on Sept. 16, to play in other cities. It will be followed on Sept. 18, by George Arliss in Disraeli.

WEBER'S.—Sept. 14 is the opening date for The Man of Honor. It is by Rabbi Isaac Landman of Philadelphia. Edmund Breese is starring in the play.

WEST END.—The West End theatre opened auspiciously on Sept. 4, with Robert Mantell in repertoire. His popularity in Harlem was well evinced by the good attendance throughout the week, and a return engagement in this section of the city will undoubtedly be welcomed by his many Harlem friends. A good company supported Mr. Mantell. Keith Wakeman did effective work in the principal female roles. Fritz Lieber and Guy Lindsley were also noticeably good and the others of the company gave capable support.

WINTER GARDEN.—The Russian Ballet under the direction of Gertrude Hoffman closed on Sept. 9, and the musical review, with Stella Mayhew and the rest of the original stars, opened on Sept. 11, for a limited engagement.

ANOTHER AMERICAN SOPRANO FOR DIPPEL.

Rachel Frease-Green has been engaged by Andreas Dippel to be among the sopranos of the Chicago Opera company. She has studied with Jean de Reszke, and is one of the most successful American sopranos who has appeared in Europe. She has sung at Covent Garden in London and in the Volks Oper in Berlin. Her Chicago debut will be made in the role of Sieglinde in Die Walkuere.

NEW COMBINATION.

Samuel F. Nixon of Philadelphia, Edward L. Moore of the Moore Circuit Company, and Charles A. Feinler have merged their interests in West Virginia, Ohio, Pennsylvania, and Indiana, so Mr. Moore will do the bookings for thirty theatres in that vicinity. Mr. Nixon is president of the Moore Company, and Mr. Feinler will be business manager of the Virginia and the Court Theatres in Wheeling.

ACCIDENTS AT CONEY ISLAND.

On Sept. 3, two women were killed and others were injured on the Giant Racer at Coney Island. In spite of the fatality, patrons were ready to ride as soon as repairs had been made and the inspector had pronounced it safe. No explanation has been found for the car that jumped the track on Sunday.

The following evening a fire broke out in the House Upside Down, in Steeplechase Park, threatening the adjoining bathing and picnic pavilions. The flames started in the German Village Restaurant, and the proprietor, Mrs. Lena Toroia, was rescued with some difficulty, as she had gone back to save some of her money and jewels. Efficient service by the dwarfs, giants, Hindu dancers, and other residents, in conjunction with the fire department, soon had the blaze under control. Damages are estimated at $3,500.

ATLANTIC GARDEN ABANDONED.

After the fluttering existence of the past few years, Atlantic Garden on the Bowery has finally closed its doors. William Kramer established the place fifty-three

JEANETTE HORTON

years ago, and after his death in 1900, the business was carried on by his sons, Albert and William Jr. Last Autumn, Atlantic Garden became a Yiddish theatre, and now the Kramers will put up in its place, a seven story loft and office building. At the Elizabeth Street end of the property a new theatre will be built.

FRAZEE AND LEDERER PLANS.

Frazee and Lederer will send out various in Madame Sherry and Jumping Jupiter again this season. Jefferson De Angelis will star under their management in a comic opera called The Ladies' Lion. The libretto is by Mr. De Angelis and the score by William T. Francis.

May Buckley and Frederic Burton will appear in Partners, a dramatization of E. P. Roe's "He Fell in Love With His Wife." Other plays announced are Jimmy, Jr., by James Montgomery; The Girl and the Canary, by Harry B. Smith and Victor Hollander; The Clairvoyant, by Edward Peple and Victor Hollander.

DECEPTIVE ARTESIAN WELLS.

Upon the representation of John J. Higgins of Wonderland Park, Revere Beach, Boston, that the artesian wells had a capacity of five hundred gallons per minute, Salmon Sick acquired them with the intention of manufacturing artificial ice. When he discovered that seventy gallons was the limit of the wells, he brought suit. As Higgins declared he thought his statement true, the Court allowed Mr. Sick to cancel his contract without claiming damages. The purchase price was $50,000, of which $5,000 had been paid. This was returned.

BILLBOARD SUIT.

W. C. Diltz and Dan Diltz of Cincinnati, are making a test case of their remonstrance against billboard taxation. After paying a general tax of $25, they have been assessed $10 extra for every seventy feet of signboards. They object to this extra tax.

EVENTS IN CHICAGO

Dustin and William Farnum in Their New Play—Uncle Sam Popular—Salvation Nell—The Boss—Colburn's Chat of Plays and Players.

(*Special to The Mirror.*)

CHICAGO, Sept. 11.—Dustin and William Farnum in their new war play, The Littlest Rebel, by Edward Peple, are drawing crowded houses at the Chicago Opera House. The play, with its unique instance of brothers as stars, has excited unusual interest from the outset, and there are strong indications that it will have a remarkable run. Press opinion has been almost wholly favorable, and the big audiences have given their approval with great emphasis. They have seemed to especially enjoy calling the two representing brothers, one as a Northern officer and the other as a Southern captain. Dustin and William, out before the curtain for personal observation and applause. Interest in this play will be immensely lessened if the two Farnums are separated. As co-stars in strong parts of vigorous plays they could remain in highest favor. The producer's success is due in great measure to his shrewd knowledge that the existence of two brothers as actors of popular stellar endowments is rare, especially with reputations made. This observation and this consequent production place A. H. Woods among the most promising managers. The extent and completeness of staging The Littlest Rebel remind you of Frederick Hamlin, and Mr. Woods's rise has been similarly rapid. The Littlest Rebel is, of course, another Civil War drama, and it has many things in common with them. But it has many details that freshen interest, and more than ordinary breadth, beauty and ---eal. The vein of these war plays when they are so admirably well produced and played, seems to be greater on the American stage than a hundred Waterlous Mrs. Ebbsmiths. The title of the play refers to the daughter of the rebel officer, a girl of nine years, and the part is virtually as prominent and responsible as those of the two stars. Her father, a Confederate scout, risks a visit to his home, near Richmond, and just escapes capture by Union soldiers. The Union cavalry commander is forced to shoot and kill a surly subordinate who sets fire to the house of the scout and is caught running away. The family is forced to live in an ice house of logs, and there the scout's young wife dies. The little rebel is left in the hut living on supplies brought at intervals by her father, and on blackberries and acorn coffee. He is surprised in the cabin and hides in the garret. The daughter endeavors to deceive the Union cavalry officer, her father's life being at stake, but he is discovered and forced to come down. Appeals of the child and sympathy for the afflictions of her father cause the captor to send the scout back to his hiding place. The searching squad enters and finds nobody. The Union officer then indorses a pass through the Union lines to Richmond for the little rebel and "escort." They start to walk there, but while resting a squad of Union soldiers commanded by a brother of the man shot by the cavalry commander discovers them, and, searching the Confederate, finds the pass indorsed by the man he has a grudge against. This apparent aid to a spy is reported to General Grant, but meantime ending Act III. a lively battle scene is enacted. General Grant in his office in Richmond goes into the case, questions the other actors in the incident, and pardons both officers, who thus escape execution. Dustin Farnum is, of course, a prepossessing Union officer, his manner fits the part well, and makes it real and extremely popular. Not quite so conspicuous but just as good as his Virginian, William Farnum's Southern officer seems a harder part to play, but he manages it admirably with ease, truth to the idea of scout captain with all the fine qualities of a Robert E. Lee, and with sufficient strength and skill in exacting moments. Mary Miles Minter in the title part has been praised by all the critics, even the one who found most fault with the play. She looks a girl of nine, but acts with continued evidence of ability. Percy Haswell is seen only in the first act playing the young wife of the Confederate officer with sincerity and sweetness. William B. Mack plays General Grant in the last act. The figure of the general is first seen at a window back to audience. Facing the audience brings a round of applause. Then follows a rather long speech not like Grant. Afterward Mr. Mack and the author get into the real Grant way, and the result is a good characterization. George Thatcher's old negro servant is made interesting with unusual skill, both in humor and pathos. Roy Gordon plays Lieutenant Harris remarkably well. Mamie Lincoln, Lawrence Merton, Walter Horton, T. E. B. Henry, John Sharkey, and John C. Hickey are others in the capable co.

Uncle Sam, with Thomas Wise and John Barrymore, is proving a popular farce at the Olympic. The large audiences of the opening week laughed and applauded a good deal, and the critics were in most instances inclined in its favor. Thomas Wise as Uncle Sam Gunnison from Reno, traveling in Europe, has a disastrous effect on the dignity of his audience in a number of very funny scenes. John Barrymore gives an imitation of a mollycoddle, European variety, a character assumed to annoy and deceive his uncle, and gets a surprising amount of effective comedy out of the effeminate assumption. Juliette Dika is clever and fetching as the actress, and Josephine Brown unusually attractive as the American girl. Ida Darling makes the aunt nice looking and agreeable. John J. Scannell is capital as the chauffeur. Katherine Blythe, Louise Muldener, Eugene Hohenwart, and Cyril Biddulph play other responsible parts well.

Advance representatives were numerous in town last week: Joseph Dillon passing through for Sam Bernard, Walter Kingsley arriving for Jefferson De Angelis at the Illinois, Harry Fulton for Elsie Janis at the Studebaker 24, Morris Gest and Paul Benjamin for Miss Hoffman and Russians at the Lyric, Will A. Page back to New York, and to A Night Out after helping start the Uncle Sam season at the Olympic, Leon Friedman back to New New York for Anna Held's tour, after the start of the Follies at the Colonial.

Lew Fields, Marcus Loew, and William Morris are to open the American Music Hall soon with a review of other bills in town.

A special production of A Stubborn Cinderella will be made at the Alhambra Oct. 1, under direction of Charles Damarel; and The Chorus Lady will follow.

Jane Oaker, Marie Wainwright, and Richard Lee will be in Everywoman at the Auditorium beginning Oct. 16.

Vaughan Glaser's production of Salvation Nell at the Crown last week was remarkably complete. The populous first act seemed in many instances as effective as the original and one of the reasons was exceptionally good acting. Isabel Randolph, who has been a member of several Chicago stock cos., played Mrs. Fiske's stellar part of Nell and gave it unusual sympathy and definiteness of character. During the realistic scenes of the bar room her Nell was wholly in the atmosphere of the slums, and in appearance very close, it seemed, to the author's idea. Gladys Montague's Myrtle was creditable and Constance Kenyon's Salvation Army lieutenant excellent. Edmund Roberts as Jim and Arthur J. Roach as Sid were capable. Mr. Glaser's revival of this really great play is heartily commended.

Dave Lewis fared well in his musical comedy at the Imperial last week, beginning his tour with large audiences at all performances.

George Sidney and Busy Izzy were as popular as ever at the Haymarket last week. The musical mixture runs along happily with bright numbers, comedy scenes and good specialties. At the finish of act one Mr. Sidney and Carrie Webber sing and dance a catchy number, followed by a chorus that steps lively and gracefully. Then as a surprise a sailing airship appears, carrying a singer out over the audience in semi-darkness. You can hear the propeller like a Wright biplane.

Nazimova comes to Powers's early in October.

Holbrook Blinn and The Boss are keeping the Garrick a center of playgoers' interest and getting a large share of the new season patronage. Mr. Blinn is repeating his forceful acting of the title part and getting his usual volleys of applause in the driving climaxes. H. A. La Motte maintains the excellence of Porky, which he originated, and Thomas McGrane's archbishop has strength if not distinction. Maud Feely plays Mrs. Bezan capably. The production is otherwise virtually as good at the Lyric.

Ziegfeld's Follies, somewhat chastened, and even with a little food for thought in Everywife, the travesty, is receiving the usual homage of a pleasure-loving public at the Colonial. The improvement in the tone has been recorded by the reviewers with words of surprise and commendation. They have stated also that the production is maintained with characteristic richness and display of pretty women. Bert Williams gets most of the critical attention and deservedly, as he is the star contributor of wit and humor. Bessie McCoy, best of stage dancers of her sex, shows what a genuine gift of this kind is and plays Squabina; and Tom Dingle's dancing finds emphatic approval. Clever Fanny Brice, Harry Watson, Rose and Jenny Dolly, Vera Maxwell add measurably to the brightness and popularity of the Follies. The attendance has been large at all performances so far.

Louisiana Lou, Manager Harry Askin's latest comedy at the La Salle, by Addison Burkhardt and Frederic Donaghey, librettists, and Ben Jerome, composer, is the handsome production expected. First mention among its attractions as usually pretty girls in pretty clothes and you have a key to the apparent impression of the critics. Proceeding to the ordinary detail of actors, necessary like a groom at a wedding, Alexander Carr, Bobbie Tucker, Eva Fallon, Mary Quive, Bernard Granville, and William Riley Hatch are noticed. Mr. Carr is credited with a real character creation in the part of the kindly old Jew. Big audiences all week. Further observation will be made next week.

Hans Schumann-Heink, son of the famous singer, is in the co. which will support Elsie Janis in The Slim Princess and opening the new season at the Studebaker Sept. 25. Queenie Vassar, Julia Frary, Sam Burbank, Ella Rock, Charles Judels, and Eugene Rever also are in the co.

The bills this week: Lyric, Gertrude Hoffman and Russian Dancers; Chicago Opera House, Littlest Rebel, with Dustin and William Farnum; Grand Opera House, Man from Home; Garrick, The Boss; Olympic, Tom Wise and John Barrymore in Uncle Sam; Colonial, Ziegfeld's Follies; La Salle, Louisiana Lou; Cort, An Everyday Man; McVicker's, Deep Purple; Angelus, Beggar Student; Illinois, Jeff De Angelis in The Ladies' Lion; Haymarket, Red Mill; Princess, Dante's Inferno pictures; Imperial, The Stampede; Marlowe, The Crisis; College, Awakening of Helena Ritchie; Alhambra, The Struggle; Crown, Third Degree; National, Salvation Nell; Bilou, Daniel Boone.

Mary Norman in her unexcelled impersonations is at the Majestic this week, and Una Clayton and co., Mazie King, Welch, Healy and Montrose and others.

Dr. Ludwig Fullner, the noted German actor and singer, heads the bill at the Majestic this week and thereby Manager Lyman Glover gives it unusual distinction.

Lew Dockstader is next at the Lyric, Sept. 17.

Powers's will open Monday with Kyrle Bellew.

Edith Taliaferro in Rebecca of Sunnybrook Farm will be at the Illinois beginning Oct. 1.

The Deep Purple continues its big success at McVicker's.

A translation of The Tribune, by Paul Bourget, is being made for possible use during the Chicago Theatre Society's season at the Lyric.

Charles W. Collins's collection of stage romances, "Great Love Stories of the Theatre," a handsome book of 300 pages, will soon be published. Nell Gwynne, Elizabeth Barry and Otway, Adrienne Lecouvreur and de Saxe, Congreve and Anne Bracegirdle, Mlle. Georges and Napoleon figure in the stories.

The Stampede, with its stampede incident rivaling The Round Up, is at the Imperial this week. It is pointed out that only one shot is fired in The Stampede, in contrast with the fusillade in The Round Up. Desert and reservation scenes picture the vastness and character of some parts of the West.

Columbus discovered America, but egad, sah, Daniel Boone discovered Kentucky! This distinction alone would entitle him to dramatic consideration. At the Alhambra last week he thrilled large audiences as he came on with his trusty rifle. In the big scene Boone grabs the hand of Blackfish and prevents him from hurling defiance against the forces of Cornwallis.

Silence Tower, of this city, has been engaged to play the stenographer, the part Annie Yeamans originated, in The Echo this season.

Manager Gleason, of the College Stock co., after a prelude last week entitled The Yankee Regent, is worthily offering a play this week, The Awakening of Helena Ritchie. Next week, The Chorus Lady.

Agnes Bilial and Frank Tobin, formerly members of a local stock co. for several seasons, were at the Bijou last week in Beulah Poynter's play, The Little Girl That He Forgot.

The Red Mill returns at the Haymarket this week with its musical charm and Dutch kiddies.

The Kinemacolor motion pictures of coronation events were extremely popular at the Garrick during the last two weeks. A succession of audiences that filled the theatre were attracted.

Naughty Marietta will follow Ziegfeld's Follies at the Colonial, and The Spring Maid will be the holiday visitor.

Bob O'Connor, who has played leads at the College, Bush Temple, and Marlowe, is playing Bob Blake in The Traveling Salesman.

Manager Lederer, of the Olympic, will return from his European trip next week and relieve Manager George Kingsbury, of the Chicago Opera House, of his extra charge.

Dante's Inferno in a motion picture film of four reels is still attracting large audiences at the Princess.

OTIS COLBURN.

IN BOSTON THEATRES.

Nearly All Houses Continue Last Week's Bills—Benton's Gossip of Plays and Players

BOSTON, Sept. 12.—Nearly all the houses in town continue their bills of last week, as in every case the regular season has opened auspiciously, and at least one week more will be given in each case.

The stock houses prove an exception and each of them gives a new programme. It is a farewell at the Majestic, for Lindsay Morison's players, who have held the stage all summer, will take their leave with the revival of Jim the Penman. There is an added interest in this bill from the fact that Mr. Morison himself is in the cast, taking his old character of Capt. Redwood, which is one of his best. He is given a benefit, 12.

John Craig and his stock co., at the Castle Square, have opened their new season with good business, and this week they step from the spectacular of The Rose of the Rancho to the more quiet dramatic scene of Henry Miller's success, Her Husband's Wife, which he never gave here in Boston, so that it comes as a local novelty. Mr. Craig and Miss Young are seen to special advantage.

Continuing its return to the advertising policy, the Grand Opera House gives a new melodramatic bill this week in The Cowboy and the Thief. Business continues excellent, proving that there is a large element in Boston that wants melodrama.

Helen Ware has made an unquestioned personal hit at the Hollis, where she has opened the season with the production of The Prince. The play is decidedly different in make up from The Third Degree, and the character of the heroine proves that Miss Ware's versatility extends beyond the college boy's wife in that drama.

Zelda Sears is another new star who has been well received here in Boston and large audiences have been the rule at the Park with The Nest Egg. The character of the village dressmaker is just suited to the comedy skill of Miss Sears, and she proves that a spinster on the stage does not need to be a caricature. It is one of the best moral plays that the Park has had in years.

Reginald Hitchcock's personality is well suited in the leading character of The Red Widow, which is packing the Colonial to the doors at every performance. The comical play takes its suggestion from the novel My Official Wife, and the scenes where the American corset-maker goes through Russia with a Nihilist beauty attached to his passport to replace the wife left in London, is amusing in the extreme.

There is no change in the condition of things at the Tremont, where Excuse Me is now in the fourth week of its engagement to big audiences, with every indication of continuation for a long time to come. One change of cast has been made, and Charles Hevmann has replaced Scott Cooper, who has gone to the New York cast.

The Round-Up has a new lease of life here now that it has reached the great stage of the Boston, which is especially suited for displaying the battle scene, the advance of the Apaches, and the bucking broncbos. The melodrama has never been better staged here, and Hapley Holmes as the sheriff heads a cast of excellence.

Over Night is in its sixth week at the Shubert and still there is no indication of any change of bill being necessary. The light farce was admirably chosen as an opening attraction here, and Margaret Lawrence and the others in the cast appear to the best of advantage.

It is like old times to have Ward and Vokes at the Globe, as they have played some of their best engagements in this theatre. Their new comedy, The Trouble Makers, shows them in their old-time characters, but new and lively fun dominates the scene.

Rose Coghlan heads the list at Keith's this week, and there is a double interest, as her daughter, Rosalind Coghlan, is in the sketch with her. The other cards in the bill are Staley and Birbeck, Ray Cox, Joseph Hart's Batting Girls, Wynn and Russon, Lane and O'Donnell, Grand and Hoag, Joe Kelsey, and the Heye Brothers.

The burlesque bills of the week are: Gaiety, the Behman Show, with Florence Mills; Howard Athenaeum, the New Century Girls and house olio; Casino, The Girls from Happyland and Billy Watson.

An engagement which has been announced by Mr. and Mrs. Clarence W. Barron, of Boston and Cohasset, is of interest in the theatrical world. Their daughter, Marthe, who is soon to become the bride of H. Wendell Endicott, the son of Henry B. Endicott, the manufacturer, of Dedham, had stage ambitions and she played for a time in Henry Miller's company, following that with a year with Mrs. Patrick Campbell, who made much of her. Her stage name was Martha Waldron, after her mother. Since her retirement she has been prominent on the South Shore in the hunting set. Her sister married General Hugh Bancroft.

Another engagement that is of interest in the stage world is that of Gertrude Binlay, who is one of the popular members of John Craig's co. at the Castle Square, and who is to become the bride of J. Wilbur Kay, of Detroit. The marriage will take place at the home of her mother in Brookline, Oct. 3.

Quite a number of Boston people went down to Buzzards Bay 9 to attend the wedding of Cornelia Frances Jefferson, daughter of Thomas Jefferson and grand-daughter of Joseph Jefferson, to Carrington Howard, the nephew of the late Joseph Howard, the writer. On account of the recent death of the bride's brother the attendance at the ceremony was limited to relatives and immediate friends. The bridesmaid was her sister, Loretta Jefferson. Mrs. Howard is connected with the Children's Aid Society of Boston.

The Sunday "Post" has made a change in its policy of theatricals, and has dropped the layout of pictures, which has been a feature for a number of years. To give in artistic variety it introduces a new portrait of Edward Harold Crosby in the Spotlight column each week.

John H. Schoeffel, manager of the Tremont, took a party of his friends for a long sail along the South Shore one day last week in his steam yacht, the "Proslit."

The announcement of the plays for opening the new Plymouth on Eliot Street has been made, and the Irish Players will make their Boston debut in The Shadow of the Glen and Birthright.

For the other opening at the new National on Tremont Street, 18, the vaudeville bill will be headed by the minstrels who were at Keith's earlier in the Summer.

Mrs. Bridget Donahue has brought suit for $2,000 injuries, claiming that she was hurt by the breaking of a chair at the Boston, which threw her to the floor.

A verdict for Salmon Sirk has been found by Judge Pierce in the equity session of the Superior Court against the Walnut Avenue Co., of Revere, owner of the Wonderland property, which has not been opened this season. The property was sold on the claim that the artesian wells on the place would flow 500 gallons a minute for the use of making artificial ice, but it did not prove to be anything of the sort. The court held that the statement by the manager, John J. Higgins, was made in good faith, and limited Sirk's relief to the cancellation of contract and to the repayment of $5,000 paid on account.

JAY BENTON.

LETTER LIST.

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or reforwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Arnold, F., Myrtle Arlington, Gertrude Arden, Mary Asquith.
Beelvin, Alma, Mary Bennett, Laurel Bennett, Mrs. Will Bowman, Mae Beban, Henrietta Brown, Pauline Bradshaw, Grace Beaumont, Virginia Buchholz, Maud G. Bates, Florence Bradley.
Cassell, Violet, Ruth Chatterton, Rose Curry, Moline E. Campion.
Dunseith, James K., Magda Dahl, May Donohue, Rita Davis, H. Durnham, May V. Davis, Carroll Daly.
Evans, Kathryn, Fernanda Eliscu, Isabelle Everson, Pearl Early, James Edwards, Elwyon Eaton.
Ford, Pearl, Edith Forrest, Gertrude Foxon, Beth Franklyn, Marion V. Finlay.
Goodwin, Louise, Leona Gilbert.
Hines, Arlene, Pauline A. Haines, Marion Harris, Beatrix Harris.
Irving, Isabel.
Jewett, Ethel.
Knott, Lydia, Emilie A. Knapp, Frieda Klinsel.
Lytton, Gail, Claudia Lucas, Elfolda Lasche.
Malone, Florence, Nell Minto, Margaret Merriman, Blanche McKey, Carroll McComas.
Neimeyers, J., Amelia Neilligan.
Orville, Viola, Rita Otis.
Paul, Edwina, True Powars, Hattie Perry, Lydia Powell.
Rose, Jessie A., Rita Rock.
Saville, Nina, L. Stout, Irene Sauer.
Taylor, Flora, Clara Thropp, Charlott Thompson, Beth Tate.
Van Buoren, Mabel, Frances Vaughan.
West, Patsy, Lillian Westner.
Young, Rida, Rita Young.

MEN.

Amperor, Leonard, Nathan Appell, Wm. H. Atkinson, Harry Adams, Ollie Akerstrom.
Burkhardt, Harry, Royal Byron, Billy Bettes, Herbert E. Bostwick, Wm. Burt, Herbert Budd, Chas. Barrington, Milton Boyle, Lester Brown, J. G. Briggs, Jack Bevan, Justin Bedewin.
Castle, Harold, Henry D. Carey, Harry Crandall, Will Clifford, James Carew, Russel Crandford.
Depter, Elliott, John Dunsmure, Henry E. Dixey, Joseph Degrasse, Fred Duff.
Elwyn, Lorne, Prince Elwood, Graham Earle.
Fields, Al. G., Mr. Fontaine, Norman Field, Harold Flood.
Griffith, John, C. B. Grant, W. H. Gilmore, Wm. A. Govey.
Haines, Robt. T., Geo. W. Haley, Wagner and Harris, Wadsworth Harris, Geo. W. Hanlon.
Irving, Jay.
James, Gladden.
Kerr, Ed. T., Karl L. Ketchen.
Leach, Geo., Frank D. Lambert, Walter N. Lawrence, Wright Lorimer, Frank H. Loftus.
Merchant, Ralph, Harry Mainhall, Chas. P. Mather, A. Melnotte, Dave Marion, Wm. McCauley, Lorne Macfadan, Friar B. MacQuarrie, Eddie Mokeide.
Pooley, Edward, Geo. N. Price.
Richardson, Walter P., Franklin Ramsay, David Rogers.
Shaffer, Leslie, J. E. Sovaghan, Charles Savage, Frederick Smith, Fred Sullivan, Arthur Seymour, Mark Swan, G. Carl Somnes.
Trexler, T. L., Charles S. Turner, S. E. V. Taylor, Augusta West Travers, Robert E. Talbot, Herbert A. Todd, George Tallimar.
Van Sloane, Edward, Edward B. Vanderhersher, Clyde Veaux, Denton Vane.
Willard, John, Wilfred Worth, Robert Woods, Harry E. Webster, Robert Wayne, J. Albert Wallerstedt, Stanhope Wheatcroft, R. E. White, Max Winne, Lyman Wheeler.
Young, Walter W.
Eccelburn, Mr.

ENGAGEMENTS.

William A. Brady has announced for the road company of Over Night the following: Madge Kennedy, Ada Sterling, Jane May, Caroline Harris, Thomas B. Emery, M. Hamilton, Sam Harding, Ned A. Snarks, James Ford, Edward E. Duane, and Emil H. Nelson.

Edna Aug has been engaged by Henry B. Harris and Jesse L. Lasky to create a character part in the new production to be made at the Folies Bergere on Sept. 18.

Howard Hall is to play the leading role in The Golden Rule, Ltd., Charles Dickson's new comedy, replacing Louis Morrell, who has assumed Jameson Lee Finney's role in the Chicago company of The Deep Purple.

The company to support George Arliss in Disraeli includes Elsie Leslie, Margaret Dale, Marguerite St. John, Herbert Standing, Ian MacLaren, Alexander Calvert, Oscar Clyde, and Lelia Renton.

AT THE THEATERS

(Continued from page 9.)

Liberty—The Fascinating Widow.

Comedy, with music, in three acts; book by Otto Hauerbach, and dances by Jack Mason. Produced on Sept. 11 by A. H. Woods.

Lankton Wells	Edward Garvie
Tuthill Leffingwell	James Spottswood
Oswald Wentworth	Lionel Walsh
Rev. Wilbur Watts	Charles W. Butler
Nick Bulgler	James E. Sullivan
John Wilson	Frank Wentworth
Mrs. Leffingwell	Carrie E. Perkins
Margaret Leffingwell	Winona Winter
Tessie Danforth	June Mathis
Ivy Tracy	Natalie Alt
Ethel Ethridge	Jean Morrell
Maisie Mannering	Louise Orth
Lottie Lovedale	Gladys Feldman
Bessie Bothwell	Marie Baxter
Harriet Halford	Blanche Burnham
Nellie Northrup	Dorothy Sanders
Rholla Rollins	Dorothy Wilcox
Cissie Cyril	Natalie Seymour
Mrs. Monte / Hal Blake	Julian Eltinge

The Fascinating Widow, whose advent in New York has been sedulously heralded, finally made her debut before the most expectant audience that has yet swarmed into a theatre of a hot evening, through a lobby that had been transformed into an imitation florist's shop. Such an audience cannot be prevented from finding amusement, no matter what the entertainment may be, and in this instance they managed to discover plenty of lines and incidents that suited their purpose.

Hal Blake, having assaulted Oswald Wentworth on account of attentions to Margaret Leffingwell which he resented, hid himself in the borrowed raiment of a convenient and complaisant feminine friend, letting only Lankton Wells and Tuthill Leffingwell into the secret and deceiving everybody else with amazing ease. This bogus Mrs. Monte was harbored in the girls' dormitory of the suppositious college until it was discovered that she smoked a pipe and frequented the boys' dormitory. The scandalous disclosure did not see publicity until Mrs. Monte had succeeded in annexing Oswald Wentworth with matrimonial intentions, and in silencing Rev. Wilbur Watts and Detective Bulgler with compromising photographs. Consequently the Monte-Wentworth nuptials were called off for the Leffingwell-Blake marriage.

Imperfections are spattered rather thickly over this theatrical effort, though they did not seem to interfere especially with the enjoyment of an unacademic audience. There is not a particle of genuine college atmosphere, in lines, in characters, in architecture, or in utilization of familiar "college songs," that no undergraduate ever thinks of singing. The comedy, of a most limited range, is confined to merry quips about Mr. Eltinge's ankles, to flashlight photography, and to stiffening up the punch with some extra efficient beverage—rather a futile run on a bank long since bankrupt.

Except for his ability to strap in his waist line, Julian Eltinge has not a wide range of accomplishments. He makes an imposing picture in feminine garb, of which the widow borrowed an extraordinary amount from the complaisant friend. His dancing would not bear comparison with any of the chorus, even when assisted by colored lights and scarfs. His singing is agreeable at least, and sometimes better than that. Mr. Eltinge can imitate Valeska Suratt so cleverly that he doesn't need to label it. Moreover, he has a whole-hearted manner that carries him much farther than a more extensive repertoire of tricks might carry him. One thing he could study profitably—the management of the train on his wedding dress.

Carrie E. Perkins and Charles Butler gave the spectator a good many laughs by their indulgence in the reinforced punch, and Edward Garvie added a few smiles in spite of the fact that he was fettered by a vapid role. Considering the limited area on which they were quarantined, these comedians did their share. The German comedian may have a permanent asylum in vaudeville, but he has to be more gifted than James E. Sullivan to earn a welcome that lasts through an entire evening.

When it comes to voices, Natalie Alt monopolize the topic. If she does not exercise care she will wake up some morning and find herself a star in musical comedy—which might be a misfortune, as it so frequently means only the beginning of the end. Just at present, however, Miss Alt sings by rules that bid defiance to theatrical conventions, for she is always intelligible. Moreover, her voice is sweet and pure; bell tones rather than flute tones, but delightful just the same. Furthermore, Miss Alt dances prettily.

The other soloist, Winona Winter, while never objectionable, never rises to particularly charming effects. If she were either better or worse, it would not be so difficult to do her justice.

During "The Rag Time College Girl" the audience took vast satisfaction in recalling the chorus for the sake of applauding the dancing of the girl in brilliant green—Dorothy Sanders, if the programme speaks correctly. The lack of self-consciousness and her easy swing make it a pleasure to speak of her with the hope that she may make her exit from the chorus into the cast of principals.

If The Fascinating Widow can keep up the pace at which she started, she will soon distance this year's rivals, but that is rather too much to expect. The music is pretty, the costumes usually effective, and the production elaborate. These qualities doubtless have their admirers.

ACTORS' CHURCH ALLIANCE NEWS.

The directors of the New York Chapter held their first meeting of the season on Sept. 6, at the headquarters, 550 Seventh Avenue.

The National Council held its first meeting since June on Sept. 8, at the headquarters. Matters relating to the prosecution of the work of the hospice committee were discussed, with the work of chaplains, in aid of the increase of chapters.

The monthly dinners of the New York Chapter are intended to begin in October.

The October religious service is appointed for Sunday evening, the 15th, at St. Chrysostom's Chapel.

The Brooklyn Chapter will open its social season with a reception at the Johnson Building, Nevins Street, on Friday evening, Sept. 15.

Members of the dramatic profession desiring information about the Actors' Church Alliance are cordially invited to call at 550 Seventh Avenue or write for leaflets and other papers. Clergymen interested and wishing to speak for the Alliance, or offer their churches for services under its auspices, may communicate with the secretary at headquarters.

HAMMERSTEIN'S PROSPECTS.

A London cable says that the subscription for Oscar Hammerstein's first London opera season opened on Monday and, though no line of the accustomed New York kind impeded the street traffic in the neighborhood of the magnificent new opera house, Hammerstein seemed pleased with the outlook. He counts on a total advance subscription of about a quarter million of dollars.

MARY MANNERING TO RETURN.

It was announced yesterday that Mary Mannering Wadsworth, who married a Detroit millionaire recently, will return to the stage. She has accepted the part of Dominie Enfielden in the production of The Garden of Allah, by Liebler and Co.

CUES.

Robert Edeson's new play The Cave Man, by Gelett Burgess, will have its opening at Providence, R. I., Sept. 18.

The Golden Rule, Ltd., by Charles Dickson, will have its first production at New London, Conn., Sept. 25.

Gertrude Elliott, George Arliss, and Susanne Sheldon arrived on the *Mauretania* on Sept. 7. Gertrude Elliott, who has been spending the vacation with her husband, Norman Forbes-Robertson, will open on Oct. 2, at her sister's theatre, the Maxine Elliott, in Joseph Medill Patterson's play, Rebellion, which created a sensation in the West last season. George Arliss spent part of his Summer around the scenes of Disraeli's activity, in preparation for the new run of Disraeli at Wallack's on Sept. 18. Susanne Sheldon, the wife of Henry Ainley, will also be under Liebler management this Winter.

Alice Lloyd, who came on the *Mauretania* on Sept. 7, is to be starred in a musical comedy by Werba and Leuscher.

A dinner was given Sunday night at the Hotel Breslin to Otto Hauerbach, Julian Eltinge, and A. H. Woods, all concerned in the production of The Fascinating Widow.

Rosina Henley, playing in The Deep Purple, was the adopted daughter of the late Edward J. Henley, who married her mother, Miss Bertram.

Eleanor Pendleton Davidson, known on the stage as Eleanor Pendleton, was secretly married in Hoboken on Sept. 1, to Louis Marshall Ream, a graduate of Princeton in 1908. Miss. Pendleton was in The Slim Princess and Bachelor Belles at the Globe, and later went to England to appear in Peggy, under George Edwardes's management. Mr. Ream is secretary in the New York Trust Company. His father, Norman B. Ream, is a railroad and steel man.

Louis Mann opened Monday night in Elevating a Husband at the Collingwood Theatre, Poughkeepsie.

George Arliss opened in Disraeli in Pittsburgh Monday night.

Grace George opened in Cicely Hamilton's comedy Just to Get Married at the Alvin Theatre, Pittsburgh, Sept. 4.

Mr. and Mrs. Lawrence D'Orsay, Mr. and Mrs. E. P. Gayer and Mabel Taliaferro, have returned from abroad.

Mrs. Theodore Roosevelt and young Quentin Roosevelt were in the audience at William A. Brady's Playhouse Saturday afternoon to see Douglas Fairbanks in A Gentleman of Leisure.

Otto Kahn has subscribed $400 toward making the first concert of the Julius Hopp Commonwealth Symphony Orchestra a success.

Billie Burke appeared in her new play, The Runaway, at Atlantic City Monday night. She plays the part of a headstrong American girl. George Howell, Edwin Nicander, Emily Wakeman, and C. Aubrey Smith are in the cast.

A second company in Charles Klein's The Gamblers opened Monday night at the Academy of Music, Newburgh, N. Y., under the management of The Authors' Producing Society.

Henry Duggan and Mrs. Duggan (Anna L. Bates) are spending their vacation at Sheepshead Bay.

The Girl Who Wasn't, in which Doherty and MacMahon will star Hal Johnson, will open in Binghamton, N. Y., on Sept. 16.

PHILADELPHIA.

Home-Comers Give the Theatres a Public—Current Attractions—Gossip.

PHILADELPHIA, Sept. 12.—With the return of the Summer vacationists by the carload, Philadelphia is daily looking more like a metropolitan city, and in front of nearly all the downtown theatres are the familiar electric signs announcing amusement.

With the exception of The Virginian, which was succeeded by The Chaperon, and The Soul Kiss, which gave way to A Lucky Hoodoo, all of the other plays remained over during this week.

The Arab, the new Selwyn play at the Walnut, was beautifully staged and the playwright-actor has an effective role which he plays with facile art. The supporting co. is made up of able players, and the Oriental settings are as beautiful as anything exhibited on the stage of this playhouse in a long time.

Alma, Where Do You Live? is quite harmless in its Americanized form and was enjoyed by large audiences at the Forrest. Truly Shattuck plays Alma daintily and Bernard Daly is the country boy. The rest of the cast, which includes Edouard Durand, Shirley Rives, William H. Power, and Harry Frankel, is capable.

The beautiful gowns, pretty faces and catchy melodies of The Kiss Waltz pleased the audiences at the Lyric. The dances in the production are very clever and the musical numbers numerous and catchy. The principals include Robert Warwick, Flora Zabelle, Charles Bigelow, Eva Davenport, Adele Rowland, William Pruette, George Pauncefort, Oscar Schwartz, and Lillian Wiggans.

Sidney Drew and Lionel Barrymore in two scenes from The Rivals, entitled Bob Acres, were the leading attraction at Keith's. The piece is one of the best of its kind presented in vaudeville for some months. A roaring college farce with an original turn to it is The Come Back, written by Paul Dickey, who also plays the part of the "freshie" who didn't get hazed very hard. Maud Burns is a capable member of a supporting cast of four. The rest of the bill is splendid and includes Ray Cox, John Canfield, Violet Carleton, James F. McDonald, Nat Haines, Will Vidocq, Gus Edwards's School Kids and others.

William Ingersoll had the title-role in The Virginian, produced by the Orpheum Stock co. at the Chestnut. He is supported by Marie Warren, Natalie Perry, Clara Kimball, Percy Winter, William Pinkham, and Carson Davenport. This week Virginia Howell joins the Orpheum Players in The Chaperon, playing the part of Alice Coombs.

Harvey Watts, who has been connected with the Philadelphia Orchestra for a number of years as press representative, has been chosen manager of this popular musical organization, succeeding Horace Churchman.

Manager William W. Miller has a clever bill at the William Penn this week. It includes T. Roy Barnes and Bessie Crawford in The Patent Fakir and the Lady, Gus Williams, the pioneer of Dutch comedy; the Four Melody Monarchs, Bobby Heath, Charles O'Donnell, Gus Benkart and Charles Shissler, Nick Santaro, and Kelly and Lafferty.

The formal opening of the new American Theatre, where the Blaney-Spooner Stock co., headed by Edna May Spooner, will hold forth, will be Sept. 18 with the presentation of The Squaw Man, in which William Faversham and Dustin Farnum scored notable successes. Joseph F. Nugent is to be the orchestral director of the theatre.

J. SOLIS COHEN, JR.

A CORRECTION.

In THE MIRROR recently in an article on Dr. Morey's treatment in restoring facial beauty an erroneous statement was made as to the use of paraffin oils. The method of subcutaneous filling and injection employed by Dr. Morey in restoring attractive facial lines and youthful complexion contains absolutely no paraffin or other hardening substance. The filling is soft, and through the scientific process employed is quickly absorbed by the tissues and creates underlying tissue wherever directed, strengthening the surrounding parts.

CURRENT AMUSEMENTS.

Week ending Sept. 16.

ACADEMY OF MUSIC—Stock co. in Three Weeks—34 times, plus 12 times.
ALHAMBRA—Vaudeville.
ASTOR—Seven Days—410 times, plus 3d week—18 to 25 times.
BELASCO—Commencing Sept. 14—The Concert—275 times, plus 4 times.
BIJOU—Commencing Sept. 16—Cyril Scott in Modern Marriage.
BROADWAY—Lew Fields in The Hen Pecks—137 times, plus 37 to 43 times.
BRONX—Vaudeville.
CASINO—Pinafore—49 times, plus 9 to 16 times.
CENTURY—Commencing Sept. 15—The Blue Bird.
COLONIAL—Vaudeville.
COLUMBIA—Honeymoon Girls Burlesquers.
COMEDY—Speed—1st week—2 to 9 times.
CRITERION—Commencing Sept. 14—Passers-By.
DALY'S—Commencing Sept. 14—When Sweet Sixteen.
EMPIRE—John Drew in A Single Man—2d week—9 to 15 times.
FAMILY—Stock co. in The Confessions of a Wife.
GAIETY—Excuse Me—161 times, plus 34 to 41 times.
GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—172 times, plus 31st week—240 to 247 times.
GLOBE—Commencing Sept. 13—Douglas Fairbanks in A Gentleman of Leisure—23 times, plus 5 times.
GRAND OPERA HOUSE—Valeska Suratt in The Red Rose—77 times, plus 8 times.
HARRIS—Rose Stahl in Maggie Pepper—3d week—14 to 21 times.
HERALD SQUARE—Bothwell Browne in Miss Jack—2d week—10 to 17 times.
HIPPODROME—Around the World—3d week.
HUDSON—Frank McIntyre in Snobs—2d week—9 to 16 times.
HURTIG AND SEAMONS—Social Maids.
IRVING PLACE—Closed Sept. 2.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Donald Brian in The Siren—3d week—16 to 22 times.
LIBERTY—Julian Eltinge in The Fascinating Widow—1st week—1 to 8 times.
LYCEUM—Thy Neighbor's Wife—2d week—7 to 13 times.
LYRIC—Everywoman—147 times, plus 10 to 17 times.
MANHATTAN OPERA HOUSE—Robert Mantell in Julius Caesar—4 times; Othello—1 time; King Lear—1 time; Merchant of Venice—1 time; Richard III.—1 time.
MAXINE ELLIOTT'S—Henrietta Crosman in The Real Thing—6th week—39 to 45 times.
METROPOLIS—Cecil Spooner Stock in The Clansman—10 times.
MINER'S BOWERY—American Burlesquers.
MINER'S BRONX—Ducklings Burlesquers.
MINER'S EIGHTH AVENUE—Big Review Burlesquers.
MURRAY HILL—Queen of the Jardin de Paris.
NEW AMSTERDAM—The Pink Lady—27th week—211 to 218 times.
OLYMPIC—The Belles of the Boulevard.
PLAYHOUSE—Douglas Fairbanks in A Gentleman of Leisure—22d and 23d times; Sept. 13—The Back—5 times.
PROSPECT—Stock co. in The Man on the Box—207 times, plus 10 times.
THIRTY-NINTH STREET—John Mason in As a Man Thinks—131 times, plus 34 to 41 times.
VICTORIA—Vaudeville.
WALLACK'S—Pomander Walk—146 times, plus 11 to 18 times.
WEBER'S—Commencing Sept. 14—Edmund Breese in A Man of Honor—4 times.
WEST END—The Deep Purple—163 times, plus 8 times.
WINTER GARDEN—Musical Revue of 1911.

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AMUSEMENTS THE COUNTRY OVER

ALABAMA.

TUSCALOOSA.—ELKS' AUDITORIUM (John G. Brady): The Wolf Aug. 31; fair attendance. Madame Sherry 27.—ITEM: Auditorium is once again under management of John G. Brady, who has several times managed the house successfully. The bookings for the season are better than usual.

MOBILE.—LYRIC (Gaston Neubrik): McFadden's Flats 3 pleased good business. Tim Murphy 16.—MOBILE (J. Tannenbaum): Vaudeville drew good business 4-9.

BIRMINGHAM.—BIJOU (H. L. Semon): Beverly 4-9.

ARKANSAS.

HOT SPRINGS.—AIRDOME (J. F. Head): Great Western Stock co. in Sign of the Four, Beware of Men, Out of the Fold, Slave Girl, and The Game Aug. 28-2; good co. and business. Same co. 4-9.

PINE BLUFF.—ELKS' (M. E. Bloom): Smart Set 5.—ITEMS: C. E. Philpot, former manager, has severed his connection with the Elks' Theatre.—M. E. Bloom, one of the lessees, will in future manage same.

LITTLE ROCK.—KEMPNER (Fred Weis): Smart Set 4. Dixie Minstrels 15. Folly of the Circus 26.—ITEM: House is under temporary management of Fred Pennell until arrival of Mr. Weis.

CALIFORNIA.

SAN FRANCISCO.

Nance O'Neil and Clifford Bruce Continue to Please—The Ferris Hartman Theatre.

Gottlob Marx and co. presented Richard Carle and Edna Wallace Hopper in Jumping Jupiter Aug. 27-2. Miss Hopper, who was especially engaged for this Western trip, is as cute as ever and her old friends still remember her with applause.

The Alcazar continues the sterling star Nance O'Neil, offering The Fires of St. John 28. She is supported by Clifford Bruce and the Alcazar Stock. The Jewess will be the next offering.

At the Savoy, commencing matinee 27, Jim the Penman was acted by the tri-star combination of Florence Roberts, Theodore Roberts, and Thurlow Bergen. Ferris Hartman, with Walter De Leon and Muggins Davis, in The Campus will followed 3-9.

The Orpheum had Madame Besson, the Pianophiend, and Cadets De Gascogne as features, while the Empress is offering Leslie Morosco and co. as the headliner. This is the son of the famous Morosco and the father of Mr. Bishop, who owns the Liberty in Oakland.

Pantages's new house is being pushed ahead rapidly next door to the Empress.

On the lot of the old Tivoli excavations are being made to erect a new theatre to be called the Ferris Hartman Theatre. The hotel portion, cafe and stores were leased even before the excavation was commenced. Mr. Hartman is interested in the enterprise.

Miss Nobody from Starland will follow Baby Mine at the New Cort Theatre, which inaugurates its season 3, and The Spring Maid will shortly come to the Columbia with a big cast.

A. T. BARNETT.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton): Baby Mine Aug. 29; big business. Newman-Poltz co. in repertoire 3-17.

LOS ANGELES.

Father and the Boy Presented by the Belasco Stock—Burbank Company Doing Well.

At the Belasco Aug. 28-3 A Gentleman from Mississippi is in its second week, playing to crowded houses. Burr McIntosh and the Belasco Theatre Stock co. are presenting this big American comedy and making one tremendous hit. Commencing next week, the first stock co. production of George Ade's laughing success, Father and the Boys, will be the bill.

At the Auditorium 28-2 Nat Goodwin and the Auditorium Stock co. are making a big hit in The Captain. George Osborne, Phyllis Gordon, Louise Glaum, and Marjorie Rambeau make the best of the parts assigned.

His House in Order is the attraction at the Burbank, with Margaret Illington and the Burbank Stock co., and drawing the usual crowded houses each night. Her Husband's Wife will be the offering 4-9.

Commencing 4 and for the week following, The Girl in the Taxi will be on at the Mason Opera House.

On Sept. 2 and for an extended time the wonderful photographic achievement, Dante's Inferno, will be exhibited. This is the first display of these five big reels of pictures in the West.

At the Lyceum the offering is the Armstrong Musical Comedy co. in a musical melange entitled Fascinating Flo 26-2.

A surprise to many of the old-timers in the theatrical business is the death of Frank B. [illegible] in this city the past week. The deceased was fifty-three years of age, born in Philadelphia, and has been widely known as a producer, actor and stage-manager.

Joseph Neil, stage director of the Belasco Theatre, is celebrating his eighteenth stock anniversary. Eighteen years ago Mr. Neil formed his stock co. in Denver, and since then has played and operated in nearly all of the large cities of the country. Some years ago and for a number of seasons Mr. Neil and his famous co. filled extended engagements at the Burbank Theatre in this city, at which time he won many staunch friends who have been his ever since.

DON W. CARLTON.

OAKLAND.—MACDONOUGH (H. H. Campbell): Jim the Penman 9, 10. Richard Carle 11-13.—LIBERTY (H. W. Bishop): Bishop's Players in The Cowboy and the Lady Aug. 28-3; attendance large; E. T. Hall and Isabelle Fletcher in leading roles up to all expectations. The Chorus Lady 4-10.—IDORA PARK (B. L. Yorke): The Lambardi Opera co. in Faust and Il Trovatore 28-2; great aggregation of stars; well trained chorus; capacity houses.—ITEMS: Edward Fielding, one of the most popular and efficient members of Bishop's Players, has severed his connection with the Liberty Stock co., and will take his immediate departure for New York.—Beth Taylor has also closed with the same co., and has accepted an engagement to play leads with the Redmond Stock co., San Jose.—Amelia Stone and Edward Kalis are the headliners on the Orpheum programme, and making an immense hit.—Ferrulo's Band is still proving a fine attraction at Idora Park.

SAN JOSE.—VICTORY (F. A. Giesea): Baby Mine Aug. 30 greeted by a roar of laughter by a large audience. Ferris Hartman in The Campus 2; delighted large audience. Jim the Penman 5.—THEATRE JOSE (Redmond and Blum): Ed. Redmond co. in The Lion and the Mouse 28-4; fine production, to large audiences. Beth Taylor made a very favorable impression as leading woman, receiving many curtain calls. Let's Be Divorced 5-12.

CONNECTICUT.

BRIDGEPORT.—PARK (J. F. Burke, res. mgr.): The Honeymooners utilized Rogers Brothers' old skit, In Panama, as a burlesque vehicle Aug. 31-2. Excellent throughout was the production of The Woman 4; far the best production of this new season. The Confession 5, 6 rang up its first curtain at 9.30 o'clock, and finished in the "wee sma' hours," because of a scenery holdup. Bailey and Austin in The Top o' the World proved rather threadbare 7. Bridgeport never was "much" on magicians, but Thurston had a characteristic welcome 8, 9.—POLI'S (Lewis D. Garvey, res. mgr.): Diversity of the bill 4-9 was its feature, with Aida Overton Walker's rather ambitious Dixie-Fest well in the lead over Santell; Ellis and McKenna, Heim Children, Billy Wells, and Bell and Caron. But the briskness and novelty of the Langdons' eccentric Fun on the Boulevard raised it close to a leading position.—ITEM: A party of local admirers journeyed to Brooklyn 2 to join the welcome at the Crescent of Charles Scofield and Isadore Martin ("the Scos") in their fourth consecutive season there.

WILLIAM P. HOPKINS.

MERIDEN.—POLI'S (Thomas Kirby): Helen Ware in The Price 2; large and well-pleased audience; splendid satisfaction. Laura Jean Libbey 4 to good business. The Top o' the World 5; good business. Harry Kelly 6 pleased good attendance. The Woman 7; never in the history of the house was so much enthusiasm displayed. County Sheriff 9. The Fortune Hunter 16.—ITEM: Mr. Belasco and William Demille, the author of The Woman, were here with the co. The applause was so great for the author that he appeared and made a few remarks; the applause continued until Mr. Belasco appeared, much against his will.

STAMFORD.—ALHAMBRA (Coe and Dull): The Lewis J. Cody Stock co. presented The Virginian 4-9 to good business; Mr. Cody in the title-role even exceeded the great expectations created on his initial performance here; Miss Dube as the School Ma'am justly proved to be "the pride of Vermont"; Gloria Gallup and Hope Gage excellently upheld the honor of the East and West, respectively; Eugene Frazier's work as Trampas was very fine; Louis Albion, Tom Hall, James Devine, Richard Ogden, and John Fenton were as real a bunch of cowboys as one could imagine. A Woman's Way 11-16.

WATERBURY.—POLI'S (Harry Parsons): Helen Ware in The Price Aug. 31, 1; large and well-pleased house. Bailey and Austin in The Top o' the World 4 pleased two houses. Laura Jean Libby and co. in Love or Conscience. Shadows of the Past 5, 6; good business. Harry Kelly in His Honor the Mayor 7. Madame Lipsin 11.

WINSTED.—OPERA HOUSE (Harry Gale): Frederick Bowers in My Cinderella Girl 5 pleased small house; co. deserved better business. The Confession 15. Forty-five Minutes from Broadway 19. At the Old Cross Roads Oct. 5.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): The Top o' the World 6 to large and highly pleased audience. Laura Jean Libbey in Love and Conscience 7. Harry Kelly in His Honor the Mayor 8.

MIDDLETOWN.—MIDDLESEX (Henry Engel): Season opens 15 with The Fortune Hunter. Witching Hour 21. At the Old Cross Roads 25. Chocolate Soldier 28.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): Wolf 4; fair business and co. Little Miss Cutup 8, 9. Fortune Hunter 12.

DANBURY.—TAYLOR'S OPERA HOUSE (F. J. Martin): Madame Sherry 1 pleased large house. His Honor the Mayor 11.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Deicher): McFadden's Flats Aug. 30 pleased good business at two performances. Mable Paige co. in The Lost Trail 3-5. Same co. in Billy 6-8. Aphie James 9, 10. The Red Rose 16, 16. Alma, Where Do You Live? 17, 18.—BIJOU (Frank W. Chase): Starkey Players in Because He Loved Her So 27-30 pleased good business. Same players in The Little Homestead 31-2 pleased fair business. A Jealous Wife 3-6. The Man and the Brute 7-9.—ORPHEUM (C. A. Leach): Irma Orbasany's Cockatoos, Roxy P. La Rocca, Rita and Phemie Lockhart, Rufford and Chain, Undine Andrews 27-2; good bill, but business only fair on account of weather. Ames and Corbett, Eugene Page, Bobby Strauss and co., Kitty Ross, Les Alvarez 3-9. William Tyler, Emily Nice, Allman and Nevins, Knickerbocker Trio, Emerson, Edwards and Emerson 10-16.—MAJESTIC (Gonzales and Pryor): The Richardsons, Brown and Foster, Polleys and Joe Pearson, Riechl, Tony Klumpker 3-9.—GRAND AND SAVOY: Pictures to capacity.—IMPERIAL, PHOENIX, ASTOR, DREAM, AND ALAMO: Drawing well.

GEORGIA.

AUGUSTA.—GRAND (Richard B. Taut): Girl from Rector's 7. Red Rose 13.—BIJOU (Richard B. Taut): Vaudeville 4-9; good attractions and business.

MACON.—GRAND (D. G. Phillips): McFadden's Flats Aug. 31 canceled. The Girl from Rector's 6 to fair business.

HAWAII

HONOLULU.—HAWAIIAN OPERA HOUSE (W. D. Adams): Sousa's Band 12 will be the next attraction. Harry Corson Clarke and co. will follow later in the year.—HONOLULU AMUSEMENT CO. (J. H. Magoon): At the Orpheum Theatre the Norton Musical co. made a dismal failure; the co. came down from the Coast totally unprepared and lasted only three nights; most of the co. returned, but a few have been retained for the vaudeville features at other theatres. The Empire has the Bell Trio and Lottie O'Malley, and the Bijou has the Eldids, cyclists, and Leonora Harrison, soprano; they are drawing good houses, but there is a lack of novelty in both films and vaudeville. There is a new theatre under way, the Liberty, and with this and the Independent in opposition it may encourage better bookings. There is a dearth of amusements in town at this season, and with the influx of tourists, which will soon begin, if nothing is done Honolulu will begin to get left out of the itinerary of the tourist clique in the future.

THE BOHEMIAN.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): Banda Mexicana 9. Della Pringle Stock 11-24.—ORPHEUM: Closed; picture house put them out of commission.—BIJOU and LYRIC: Pictures and business good.—ISIS: excellent picture programme and business.—NEW BOZ (Fred Bossner): Capacity houses.—UNDER CANVAS: Ringling Brothers' Circus Aug. 30; bigger and better than ever; record-breaking attendance; 10,000 seats occupied and many seated on the ground.—WHITE CITY: Big doings on Labor Day.

ILLINOIS.

JOLIET.—THEATRE (J. T. Henderson): Season opened with The Third Degree Aug. 19; good co., to good business. The Heart Breakers 27; matinee and night; good co.; good business. Frederick the Great 29 pleased good business. Three Twins 1 pleased good business. Plays: The Rosary 4, Barriers Burned Away 4, Golden Girl 5, Lena Rivers 10, Traveling Salesman 17, The Jungles 23, Don't Lie to Your Wife 28.

QUINCY.—EMPIRE (W. L. Busby): The Heart Breakers 1 to large audience; first-class production; well-balanced co. Traveling Salesman 3 drew two well-pleased houses; good co. Lorraine Keene Stock co. 4-9 opened to good business in The Three Twins 10, The Girl I Love 16, The Lion and the Mouse 17, The Golden Girl 22, Billy 23, Barriers Burned Away 24, Seven Days 26, The Cow and the Moon 30.

CANTON.—GRAND (William Duffield): Opens with The Goddess of Liberty 9. Hickman-Bessey Stock co. 11-16. Barriers Burned Away 18. The Girl Who Dared 23. The Traveling Salesman 28.—UNDER CANVAS: Guy Stock co. Aug. 28-9; good business. Plays: Lena Rivers, Ten Nights in a Barroom, Home Life, St. Elmo, The Cry Baby, Forepaugh and Sells Brothers' Circus 23.

GALESBURG.—AUDITORIUM (F. B. Powelson): Charles M. Baker Amusement co. in Merry Mary Aug. 23, 24; good business and co.; well staged. The Traveling Salesman 4, and matinee, pleased big house. The Third Degree 6.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): The Millionaire Kid Aug. 31, 1 pleased fair business. The Golden Girl 2; started season here; co. good. The Rosary 3-6; fine co.; business excellent. The Goddess of Liberty 10, 11. The Lyman Twins 12, 13.

PITTSFIELD.—K. P. OPERA HOUSE (F. R. Field): Yankee Doodle Stock co. in Charley's Aunt Aug. 31 pleased packed house. Yankee Doodle Girls 1. In Old Virginia 2.—UNDER CANVAS: Gollmar Brothers' Circus.

STERLING.—ACADEMY (George Olmstead): Belle Barchus Comedy co. in The Awakening of Letty, Dolores, Senator's Daughter, My Uncle from Japan, A Man of the World Aug. 28-2; large and well-pleased houses.

TAYLORVILLE.—ELKS' (Jerry Hogan): Goddess of Liberty 18.—DIXIE AIRDOME (Charles Yates): Business still good. The Crusaders 13.

MORRISON.—AUDITORIUM (A. R. Lewis): The Third Degree 1; fine co.; pleased good business. The Rosary 6. The Lion and the Mouse 7, 8.

OTTAWA.—THEATRE (M. Duffy): Golden Girl 1 pleased fair house. Goddess of Liberty 3 delighted good business. Three Twins 5. Lena Rivers 9.

INDIANA.

INDIANAPOLIS.

Season Opens Auspiciously at All Houses—The Week's Record.

Labor Day marked the opening of all the theatres here for the new season, with the exception of the Park, which opened Aug. 7, and the Empire (burlesque), which opened shortly afterward.

English's began their season with a week's engagement of The Fortune Hunter, with Fred Niblo, Josephine Cohan, Frank Bacon, Lenta Fulwell, Avon Breyer, and others. It was the first appearance of the play here, and drew well-pleased houses throughout the week. The Commuters 13, 14.

The Murat offered the Kinemacolor pictures of the Coronation of King George and other scenes 4-9. The famous picture production of Dante's Inferno will follow 13-16. The regular season will open 25 with William A. Brady's production of Mother.

Fantasma, a popular State Fair week attraction, again did Fair week duty at the Park, where it drew the usual in and out of town crowds.

Keith's attracted two capacity houses opening day, with a first rate bill, which included Charmion, Boudini Brothers, McKay and Cantwell, the Rexos, Maurice Burkhardt, Martinetta and Sylvester, Dorothy Rogers and co. in Babies a La Carte, and Laneton, Lucier and co.

The Colonial had the Celli Opera Troupe, Belle Dixon, Bobby Stone, Hall's Dogs, Dancing Schack, and Kusumo, Japanese equilibrist.

The Battle of A. D. 2000, which drew large crowds at Riverside Bathing Beach 27-4, closed the third and most successful season of the Beach 4. Ed. E. Daley, who has had charge of the Beach for two years, will resume his theatrical work for the Winter season, and A. R. Sherry will be resident manager of the Colonial.

Joseph S. Miller, for the last three years press agent for Anderson and Ziegler at the Grand and later at the Park, went to Louisville the middle of August to join the forces of the Louisville "Times" as a special feature writer. Mr. Miller was at one time dramatic editor of the Indianapolis "Star."

Winchell Smith, author of The Fortune Hunter, at English's this week, was here 4 for the opening of the play here. He returned to New York the following day.

Mrs. George Fulwell, with her daughter, Roma, of Detroit, formerly of Indianapolis, arrived 3, to visit her eldest daughter, Lenta Fulwell, who is with The Fortune Hunter co., at English's this week.

PEARL KIRKWOOD.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Madame Sherry 2 drew two large houses and pleased; Marie Flynn, a local favorite, appeared well, and was ably supported by Max Figman and Flo Irwin. Frederick the Great gave a good sleight-of-hand performance to two fair houses 4.—AUDITORIUM (Harry G. Sommers): Beulah Poynter presented Mother's Girl for the first time Aug. 31-2 to good business and pleased. Rosalind at Redgate 3-6 drew well and gave satisfaction. Martin's U. T. C. 7-9. Don't Lie to Your Wife 10-13.

MICHIGAN CITY.—ORPHEUM (Horace E. Genge): The Lion and the Mouse Aug. 26 pleased fair house. The Rosary 27 to large audience; good attraction. Three Twins 31. Third Degree 2 pleased small house; deserved better. Traveling Salesman 4 pleased good house. Frederick the Great 7. Champagne Girls 8. Cowboy's Honor 10.

MUNCIE.—WYSOR GRAND (George Challis): Girl and Tramp Aug. 21 pleased capacity. When a Woman Wills 26. Human Hearts 30; excellent co.; S. R. O. Daniel Boone 31.—ITEM: Arthur Bennett, assistant manager of the Star, will manage the Crystal at Anderson, Ind., during this season.

ANGOLA.—CROXTON (Charles Elya): Lion and Mouse 2; excellent co.; fair business. Rosalind at Red Gate 7. Pair of Country Kids 12. A Cowboy's Honor 21. Lyman H. Howe Oct. 3. Doll and His Dollars 6.—UNDER CANVAS: Frank A. Robbins Aug. 31; good business.

ANDERSON.—GRAND (J. E. Hemming): Winifred St. Claire Stock co. in repertoire 4-9 pleased good business. Merry Mary 13. Champagne Bill 18. Rosalind at the Red Gate 29.

GOSHEN.—JEFFERSON (H. G. Sommers): Lion and the Mouse Aug. 29; third time here; satisfaction. Frederick the Great 5; light business. Doyle Stock co. 11-16.

BLOOMINGTON.—HARRIS-GRAND (R. H. Harris): Daniel Boone Aug. 21 pleased capacity. Down in Dixie Minstrels 4; business good.

IOWA.

DES MOINES.

Good Business at All Houses—Marion Ruckert Making Many New Friends.

Billy "Single" Clifford opened at the Berchel with The Girl, the Man and the Game 3-10, and though there was a natural reaction from the heavy business of State Fair, Clifford pleased good-sized houses. The cast has been strengthened by the addition of Countess Marie Leontine, said to be a real member of German nobility.

The Princess Stock co. presented Secret Service 3-9 for the second week. Marion Ruckert, the new leading woman, won her way into the hearts of many more of the theatregoers. A special Labor Day matinee was given.

The Marvelous Millers was the headline act at the Orpheum 3-9. Arthur Deagon's trunk failed to arrive Sunday, but he scored well in the opening matinee despite his street clothes. Rousby's Scenic Review of London, Lydell and Butterworth, the Three Vagrants, Albertus the First and Jessie Millar, and Hugh McCormack and Grace Wallace completed the bill. Miss Wallace formerly lived in Des Moines.

Paul Case and co. headed the Majestic's continuous vaudeville bill with a comedy playlet, The New Minister, 3-10.

Ingersoll Park closed its season 2.

Announcement has just been made that a receiver has been appointed for the Iowa Zoo and Amusement Co., which has been operating the White City.

H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN (E. O. Ellsworth): Season opened with The Aviator 9, under management of the Trousdale Brothers.—ITEMS: Manager E. O. Ellsworth returned Aug. 28 from a Western trip including Yellowstone Park, Denver, southern California and the Grand Canyon.—Vic Hugo's attraction, Mary Jane's Pa on its first performance at Webster City 24, was given a hearty reception. Boyd Trousdale and

Jean Ward in the leading roles scored individual hits.—J. Fred Rall, formerly of this city, is to be general manager of the Eastern Iowa Exposition and Carnival, to be held at Cedar Rapids in October.—Hampton and Clarion will be off the theatrical map the coming season because of lack of opera house accommodations.—Guy and Constance Cauffman are to be featured with The Wolf co. this season, under the management of Jones and Crane.—Colonel Ed. R. Salter will manage Sis Hopkins the coming season. Ida Laurence replacing Rose Melville in the title-role.—W. J. Gilman, manager of the Opera House at Belleville, Ill., will send out The Squaw Man again this season.

FRANK E. FOSTER.

DUBUQUE.—GRAND (W. L. Bradley): The Aviator 3 pleased two large audiences. The Rosary 4; did likewise. The Girl I Love 7 canceled. The Lion and the Mouse 10. Cal Stewart co. 17. The Cow and the Moon 24. Madame Sherry 25. William Hawtrey in Dear Old Billy 27. The Light Eternal 28-30.——AIRDOME (Jake Rosenthal): Harvey's Stock co. Aug. 27-30 in The Angel of the Mine, and 31-2 in A Woman's Sacrifice; drew good houses. Same co. 4-6 in The Wage Earner. 7-9 in A Mother's Love. The Airdome closes 16.——UNION PARK THEATRE (Jake Rosenthal): Carson Brown and co., Harry Sutton and co., Clara Louise Thurston and the Marrietta Troupe 27-2; did excellent business. Alpha Novelty Four, Tuxedo Comedy Four, Leo and Chapman, and Musical Bill Brown 3, 4; large attendance. Dr. Cook 10.

KENTUCKY.

MAYFIELD.—UNIQUE (T. L. McNutt): Down in Dixie Minstrels 9.——ITEM: Harry Evans, manager of the Dixie Theatre, has purchased the Princess from M. Blumenfeld, and will operate both houses with high-class vaudeville, songs and pictures.

MIDDLESBORO.—MANRING (J. P. Dugan): J. A. Coburn's Minstrels 18.——UNDER CANVAS: Sanger's Combined Shows 2; two performances to small crowds. Ideal Concert co. 4-9, in their own tent, vaudeville and pictures.

MAYSVILLE.—WASHINGTON OPERA HOUSE: Sisseretta Jones co. 4 pleased good house.

MAINE

PORTLAND.—JEFFERSON (M. J. Garrity): At the Old Cross Roads Aug. 31-2. Girl in Taxi 4, 5.——KEITH'S (J. R. Moon): The Jilt 28-2 closed season of 124 weeks of best stock ever here; packed houses all week to bid co. farewell; tremendous ovation 2. Sidney Toler, Robert Hyman, Malcolm Fassett, and Marie de Grace will remain and present sketches each week. The other members scatter to new positions. Mark Kent has joined stock at Wilmington, Del.——GEM. PEAKS ISLAND: A Royal Flush played to good business 28-2.——THE CAPE THEATRE: The Time, the Place and the Girl closed season with good business 28-2.

LEWISTON.—EMPIRE (J. A. O'Brien): State Fair attraction was the Katzes-Phelan Musical co. 4-9, presenting Girls Will Be Girls, A Knight for a Day, The Gingerbread Man, and The Runaways; excellent co., with George Ovey in the lead, drew big crowds each performance. The Lottery Man 11. The Newlyweds 14.

BANGOR.—OPERA HOUSE (F. A. Owen): The Girl in the Taxi Aug. 30; presented by an excellent co.; delighted; packed the house. The Girl of the Mountains 2 to full house; co. and performance good. The Lottery Man 4 to good house; co. and performance fair. The Newlyweds and Their Baby 16.

MARYLAND

BALTIMORE.

Top O' the World Here for First Time—Robert McBride to Manage the Orpheum.

BALTIMORE, Sept. 11.—Although a couple of years old, the sprightly musical extravaganza, The Top o' the World, was seen for the first time in Baltimore last night at Ford's, where it opened a week's engagement 11 to a well-filled house, and the welcome extended was extremely cordial. Louis Mann in Elevating a Husband 18-23.

Owing to unavoidable delays in whipping a new production into presentable shape for its first performance, the Auditorium was forced to remain dark this week, but will very likely reopen on the 18th, although the attraction has not been announced.

Manager Schanberger again offered a strong bill at the Maryland Theatre for week 11, consisting of the following acts: Gus Edwards's School Boys and Girls, Rita Gould, J. C. Nugent and co., Harry Ellis and Tom McKenna in their new act, Wanted a Tenor; Mr. and Mrs. Hugh Emmet, McGinnis Brothers, George Woods, and the Flying Martins. Business at the Maryland last week was particularly good, and the bill was unusually strong.

The Columbia Players came over from Washington last night, where they have met with a very enthusiastic reception during the Summer months and settled down at Albaugh's Theatre for a four weeks' engagement. For their opening bill they offered When Knighthood Was in Flower for week 11. The audience was in a very friendly mood, and though not as large as the work of the performers warranted, they were quite enthusiastic.

The Angel and the Ox, which met with much success here last year, is again on view at Holliday Street Theatre for week 11.

Sam Devere's Own co. opened a week's engagement 11 at the Monumental, with prospects of good business.

The Robinson Crusoe Girls occupy the stage of the Gayety for a week beginning 11, with the usual capacity audience in attendance.

John T. and Charlie Ford received hundreds of congratulations last week from their friends and patrons on the opening of their fortieth season. The Messrs. Ford enjoy a very enviable reputation for courteous treatment of their patrons, and there are not two men in the city who stand higher in the estimation of the local public.

The Shuberts have seen fit to change managers at the Auditorium. Eugene L. Perry, who was appointed less than a month ago to succeed the late Jeff Bernstein, has been transferred to other fields, and is succeeded by Robert McBride. Mr. McBride while a newcomer will have the public with him, as he has shown that he means to please. He has an affable manner, and has already made a large number of friends.

I. BARTON KREIS.

ANNAPOLIS.—COLONIAL (W. F. Croucher): Dixie Minstrels 1; good business. Girl in Taxi 9. Gamblers 23. Mrs. Carter 30.——UNDER CANVAS: Frank A. Robbins 16.

MASSACHUSETTS.

SPRINGFIELD.

The Red Rose at the Court Square—Claudia Lucas Made Hit at Poli's.

The Court Square opened strong for September with The Red Rose. Manager Fisher's co., 4. My Cinderella Girl 6. Thurston, the magician, 7. Belasco's new production, The Woman, 8, 9. The Confession 11, 12. In the important later bookings are a return of The Chocolate Soldier 18-20. Robert Edeson 27, 28, and Naughty Marietta 30. Laura Jean Libbey and her players dawn on us 21-23.

The Poli Stock co. presented The White Sister very creditably Aug. 28-2. Claudia Lucas played the title-role with sincerity and gentleness. Mr. Blunkall gave a fine characterization of Monsignore, and Mr. Barker of the impetuous lover. Edith Campbell as the Countess and Julia Varney as Madame Bernard were admirably cast, and the lesser roles well taken. The Virginian 4-9.

The Gilmore played the Girls from Happyland, the season's opener, 28-30, to large business. St. Elmo filled the rest of the week. The Passing Parade 4-6. The Town Marshal 7-9.

W. F. A. Engel is busy preparing for a series of grand opera and high-class musical events at the Court Square the coming season.

EDWIN DWIGHT.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): A Prisoner for Life 1, 2 (matinee 2) was the opening attraction for the season of 1911-12. The play, which was written by John Oliver, was presented for the first time on any stage, with the following cast: Jack Deane, of the San Francisco police, Richard Sherman; Senator Larry Farrell, a crooked politician, Tom Tempest; Tom Benedict, clerk for Arden and Co., Edward Trever; Harrison Arden, Charles B. Warren; Jake Budinsky, a gas inspector, Henry Fray; Ah Sin, head of the 'Frisco gamblers, Will S. Beecher; Policeman, Walter Wren; Jackson, James Regan; Pete, Robert Gillis; Amy Arden, Marie Lorenze; Vera Arden, Augusta Durgeon; Sally Web, May C. Fields. The story is written around the character of Mrs. Arden, the second wife of Harrison Arden, a wealthy jeweler of San Francisco. This wife, a morphine fiend, becomes intimate with Senator Farrell, a crooked but influential politician, and tiring of her husband murders him. The murder is blamed on Mr. Arden's daughter Amy, who is arrested and thrown into prison. About this time Jack Deane, a young detective, is called into the case, and is told by Senator Farrell that he must find some means by which he can convict Amy of her father's murder. Jack, knowing the girl to be innocent, refuses and is discharged, but continues on the case in a private capacity, determined to aid the innocent and punish the guilty. Judge Randolph, whom the Senator tries to force to convict Amy, also refuses to be a party to his dirty work and loses his position on the bench. Mrs. Arden, who has been living with the Senator, is found by him in the arms of another lover, who is shot and killed. Jack Deane has been working day and night on these cases, and finally has the Senator and his mistress arrested on the charge of murder, she for killing her husband and he for killing her new lover. By this time the Senator is shown up in his true colors and loses all his influence, and Jack and the Judge are reinstated in their former positions. The prisoners are both tried before Judge Randolph and convicted on Jack's testimony and both sentenced to life imprisonment. Amy is discharged; her acquaintance with the handsome young detective finally culminates in marriage. The play and co. scored a big hit and pleased S. R. O. The opening was the best in many seasons. The Newlyweds and Their Baby 4 (matinee and night), with Olga Van Hatzfelt, Daniel F. Murphy, Billie Townsend, Earl Knapp, Charles A. Morgan and a large and well balanced co. gave an excellent performance to large attendance. The Wolf 7-9.

W. F. GEE.

FITCHBURG.—CUMINGS (H. F. Jackson): The Girl Who Dared 4 to fair business. Vera Walton, John C. Hart, Julia Di Cynthia, the dancing of Signor Mykoff, and Dorothy Blaine, an exceptionally well drilled chorus are worthy of special mention. The Thief 5 satisfied fair business. Marion Sherwood, formerly with the Cumings's Stock co. here, appeared to advantage in leading role; satisfactory co.; gave The Climax 6 to light business. The Broadway Girl 8. St. Elmo 11. Little Miss Cut-Up 12. The Rosary 16.——WHALOM PARK THEATRE (W. W. Sargent): The last offering of the season of the Whalom Park Opera co. was The Bachelor and the Fairy to fair business 4-9.——ITEMS: Additional interest was taken in The Girl Who Dared by the appearance in the chorus of Gertrude Delta and Celia Rosseau, both local girls.—Manager Jackson, of the Cumings and Bijou, was called to the stage of the Cumings last before the second act of The Girl Who Dared to settle a pretended dispute when the curtain was quickly raised, and he was presented with a beautiful floral piece in behalf of the Bijou employees.—The Leominster Cadet Band, Tobias Hennessy, director, gave the Sunday concert at Whalom Park 5.—Nettie Black, of New York, is visiting her daughter, known professionally as Edithe Rowan, now the wife of Manager H. F. Jackson, of the Cumings and Bijou theatres, this city.

NEW BEDFORD.—THEATRE (William B. Cross): Newlyweds and Their Baby pleased a large audience 5. Professor Peck's Educated Blockheads, John, Jennie and John, the Ternelios, Mae Clark, and pictures 7-9; big business.——HATHAWAY'S (John M. Hathaway, res. mgr.): Lester Lonergan Stock co. in Brown of Harvard Aug. 28-2. The Squaw Man 4-9; capacity business continues.——SAVOY (John W. Barry): The Turner Brothers, featuring the longest and shortest acrobats in the world; Hagan and Westcott, and pictures 4-9; gratifying patronage.——VIEN'S (Eugene H. Vien): Edward Gillett's Dogs and Monkeys, introducing "Adam" and "Eve," the wonderful monks; Bobby Mack, Evelyn Joyce, and pictures; excellent bill; big crowds.

BROCKTON.—CITY (W. B. Cross): Bert and Emma Spears, Bobby Mack, Rose Sheridan-Welch, J. C. Mack and co., and pictures to full houses 4-6.——HATHAWAY'S (McCue and Cahill): The Thompson-Woods Stock co. opened the second season at this house in The Wife 4-9 to capacity. The play was well staged, and the co. gave fine performance. Frances Brandt in the title-role, Thurlow White as the Senator, both new to this city, did good work; W. E. Freeman, W. H. Dimock, W. H. Bedell, Marion Chester, and Jessie Bates are deserving of mention, and the co. gave good support. The Lottery Man 11-16.——SHERDY'S (Nat Burgess): Professor Wild, Whalley and Whaley, Burke and Richmond, and pictures 4-6 pleased large houses.

LOWELL.—MERRIMACK SQUARE (J. F. Carroll): Merrimack Stock co. in A Forgotten Melody. Cowboy Four, Eva Weston, Edward Grayhe, McAvoy and Brooks 4-9; capacity. The Suffragettes 11-16.——OPERA HOUSE (R. A. Ward): The Thief 4; good business. At the Old Cross Roads 7-9.——HATHAWAY'S (Garland and Shanlro): Donald Meek Stock co. in Caught in the Rain 4-9; capacity. The Henrietta 11-16.——KEITH'S (Will H. Stevens): Will open 11 in Paris by Night. House will seat 2,000; stage 50 feet wide from wall to wall and has a 35-foot arch. Manager Stevens comes from Ottawa, Ont.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): Season opened with The Climax 2 to fair house. At the Old Cross Roads 4-5; good business. The Newlyweds 9. Dante's Inferno 11-16. Harry Kelley in His Honor the Mayor 18.——BROADWAY (Connolly and Pratchell): Season opened 4 to packed houses. Bill for first half of week: Adam and Eve, Kinz Brothers, Palmer Hinds, Farley and Abbott, and

WASHINGTON.

The Columbia Players Close and Go to Baltimore—Events of the Week.

WASHINGTON, Sept. 12.—In Paul Kester's Dorothy Vernon of Haddon Hall, a performance of strength and artistic form, the Columbian Players during the past week bade good-by to their legion of enthusiastic followers. The closing bill was a triumph for Frances Neilson, whose Dorothy Vernon was one of the most intrinsic in value of her many artistic portraitures. A. H. Van Buren, George W. Barbier, Everett Butterfield, Frederick Forrester, John M. Kline, Edwin H. Curtis (who made his first appearance this season in an acting role), Arthur Ritchie, Stanley James, Carrie Thatcher, Emilie Melville, Jessie Glendinning, and Nina Melville all scored. The week was a succession of farewell ovations, the closing matinee and night developing into a genuine love feast, the company being deluged with costly floral remembrances and farewell speeches were made by everybody, the curtain falling to the strains of "Auld Lang Syne." To Edwin H. Curtis a large measure of the season's success is due for his masterly stage direction and constant supervision. Never has the Columbia Theatre held a larger audience than that of the closing one, with hundreds turned away unable to gain admission. The opening of the regular season has been postponed to Sept 18 on account of the canceling of The Moral Code, the opening attraction being Bailey and Austin in the musical play, The Top o' the World, to be followed by Henry W. Savage's new production, Le Million.

The regular season at the Belasco Theatre opened last night with the engagement of Al. H. Wilson as Metz von Arnheim in his new singing comedy, A German Prince, which was received with distinct favor by a large audience. Mr. Wilson excelled in the role of a tilted nobleman reduced through financial straits to occupy the position of a guide to a party of American tourists. Edith Yeager, Jessie Lansing, Jeannette Carroll, Richard Clarke, Forrest Zimmer, and Edwin Barbour gave good support. Next week a return of the Kinemacolor pictures.

The National Theatre will open next Monday, Sept. 18, for its regular season, displaying a beautiful interior made attractively new in a quiet and dignified dress, with Valeska Suratt in The Red Rose. The Follies Bergere co. follows.

Chase's season has started with a rush, the attendance being large. The bill presents McIntyre and Heath in their new screaming success, Waiting at the Church. O'Brien, Havel and Kyle in the Will M. Cressy's successful musical playlet, entitled Monday, an opening week's amusing picture of stage life; the Delaur French Opera Duo, Mlle. Delaur, coloratura soprano, assisted by Alice Debrimont, mezzo soprano, in classic, grand and popular comic opera selections; Eunice Burnham and Charlotte Greenwood in Two Girls and a Piano, the Skating Rexos, and Herbert's Trained Dogs. Next week's headliners include Bert Leslie and co. and Gus Edwards's Musical Graduation Day.

A delightfully interesting story of New England life is presented this week at the Academy of Music in Another Man's Wife, which meets with the appreciation of a large opening attendance. John O. Hewitt capitally fills the leading part and other roles of prominence are meritoriously played by J. August Gustave, Edwin Varney, Harry Hughes, and Cora Quintan. Next week, Across the Pacific, with Harry Clay Blaney in his original role of Willie Live.

The burlesque houses, the Gayety and the Lyceum, are progressing on the high tide of prosperous attendance. This week at the Gayety Sam Howe presents his Love Makers, with travesties on the Winter Garden, the Folies Bergere, and The Follies of 1911. Beulah Dallas, the coon shouters, and a big girl water tank diving act are features. The Lyceum presents the Bobby Harris Amusement co. in The Jolly Bachelors with a strong company of comedians and Blanche Bishop, another coon shouter, that scores strongly. Next week, Sept. 18, the attractions are: The Gayety, Robinson Crusoe's Girls; the Lyceum, Moulin Rouge.

The Holden Stock company continues with appreciated success at the Majestic Theatre, where the weekly change of bill excellently presented meets with the approval of large houses. This week's offering is Monte Cristo, which is given a decidedly interesting opening presentation with H. G. Keenan capital as Edmund Dantes. Next week, Thorns and Orange Blossoms.

The Casino, which is continually crowded, presents a big five-act bill that is a succession of hits, in Jesse L. Lasky's Seven Hobos, The American Trumpeters, Don Tourjee and his pretty daughter, G. Harris Eldon and Bessie Clifford in the protean comedy, His Awful Surprise; Morris and Kramer, blackfaced comedians, and the Roma Bros., athletes.

At the Columbia Theatre, Sunday night, for the benefit of Columbia Lodge 126, Loyal Order of Moose, the Beverly B. Dobbs' motion picture scenes of Alaska "The Land up There," graphically described by Will T. Jones, attracted a good audience.

JOHN T. WARDE.

BROOKLYN AMUSEMENTS.

A Good Season Expected at the Gotham Under Management of Pauline Hall.

Beverly of Graustark opened the Gotham Theatre 2 for the season, and a large audience was on hand to give the old-timers as well as the new members of the co. a cordial greeting. Under the direction of Manager Pauline Boyle, the house has been thoroughly renovated and money has not been spared in putting the East New York playhouse on a standard with the rest of Williams's houses in this borough. Miss Boyle was present and, aided by her old staff of employes, cheerful surroundings and a good play, the audience experienced a most enjoyable time. Louise Carter as Beverly Calhoun was seen to good advantage, and judging by the reception she received it is evident she has lost none of her popularity. Victor Brown, the popular leading man, was seen in the role of Prince Dantan. Mr. Browne gave an excellent portrayal and was enthusiastically received.

Evelyn Watson, who is considered one of the most popular members under the Percy G. Williams management, inaugurated her third season at the Gotham and was greeted with rounds of applause. Miss Watson gave a splendid performance of Princess Candace and was the recipient of many presents from her numerous friends, as were several of the other members of the co. Kate Woods Fiske and James Kyrie MacCurdy, also members of last season's co., received their share of the honors, as did Addison Pitt, stage director, who deserves great credit for the manner in which the performance was put on. Others in the cast were May Desmond, Frank Fielder, William D. Crimmins, Harry Oldridge, Stuart Beebe, George Carlton, Bess Monaghan, and Jack Ryder.

A very entertaining bill was put on by Dave Robinson to close the season at the New Brighton Theatre, headed by G. Molasso's pantomime, La Sommambula, and Harry Fox, assisted by the Millership Sisters.

As the second week's attraction Corse Payton presented The Little Gray Lady. Phyllis Gilmore again scored an emphatic hit and was seen at her best in the title-role. Grace Fox provided lots of laughter and Claude Payton as the hero did fine work. So did Joseph W. Girard and Lynn Overmann. Frank Armstrong as Captain Jordan contributed much to the success of the production. Charlotte Wade Daniels, Ethel Milton, Charles Greer, and Everett Murray were all that could be desired in the roles which fell to them.

The Crescent Stock co., with George Alison as the leading man again and Leah Winslow the new leading woman, opened its season with Wildfire. Miss Winslow appeared as Mrs. Henrietta Barrington and scored a decided hit, and bids fair to be a favorite with the downtown theatregoers. Mr. Alison received a welcome from those who have admired his work in previous performances, and so did a number of the other old-timers. Arthur Buchanan, Joseph Eggenton, Charles Schofield, M. J. Briggs, Daniel E. Hanlon, Gertrude Rivers, and Isadore Martin. The new faces seen in the production were Walter Woodall, John DeWeese, Eddie Merrigan, Bert Carber, and Virginia Perry, all of whom made favorable impressions.

The Greenpoint Theatre opened its season last Monday and the occasion was made auspicious by a remarkably fine bill. The audience was more than enthusiastic over the offering, which was headed by Paul Armstrong's sensational playlet, A Romance of the Underworld.

The Orpheum programme this week emphatically sustained the high standard of entertainment given at this very popular playhouse. The headline feature, George V. Hobart's morality play Everywife, was a distinct triumph.

The Country Boy was the opening at the Montauk Theatre last week and drew large crowds at every performance.

The Slim Princess launched the Broadway Theatre well on the new season last week, with Elsie Janis in the leading role.

The Phillips Lyceum presented Wanted by the Police last week.

The Majestic Theatre opens this week, with The Bohemian Girl as the opening attraction.

The remarkable motion pictures of Dante's Inferno continued to please and inspire large audiences at the Shubert Theatre last week.

The attractions at the burlesque houses last week were: Star, the Majestics; Gayety, Belles of the Boulevard; Empire, Broadway Gaiety Girls; Casino, Miner's Americans.

CHARLES J. RUPPEL.

VAUDEVILLE.

Hammerstein's.—Irving Berlin, Charles Richman and company, Julius Tannen, Fields and Lewis, Frank Tinney, Mrs. Annie Yeamans, Melville and Higgins, Kaimer and Brown, Jewell's Manikins, Mlle. Martha, Ward Baker, Sarte, Wright and Leonard, Evans and Rice, Fuller and Moore.

Fifth Avenue.—Amelia Bingham and company, Frank Tinney, Bessie Leonard, Mack and Walker, Smith and Campbell, Mlle. Loris Royal.

Colonial.—Billie Reeves and company, Honor Among Thieves, Ryan-Richfield company, Clarice Vance, Victoria Four, Sayton Trio, Charles Case, the Kratons.

Alhambra.—Everywife, Chip and Marble, Barry and Wolford, Witt's Melody Lane Girls, Satsudas, Charles F. Semon, Ollie Young and April, James F. McDonald.

Bronx.—Moore and Littlefield, Paul Dickey and company, Trovato, McConnell and Simpson, Kaufman Brothers, Van Hoven, Marie Russell, Musical Fredericks.

Orpheum.—Drew, Barrymore and company, Mlle. Simone De Beryl, William Courtleigh and company, Cliff Gordon, Merrill and Otto, Middleton, Spellmyer and company, Nonette, Cooper and Robinson, Salerno, Dare Brothers.

Greenpoint.—Frank Keenan and company, Willard Simms and company, Eugene and Willie Howard, Six Musical Spillers, Hermany's Animals.

Bushwick.—Irene Franklin, Jack Wilson Trio, Frank Fogarty, The Bandit, Wilfred Clarke and company, Aurora Troupe, Wentworth, Vesta and Teddy.

KLIEGL BROTHERS' NEW QUARTERS.

A fire occurred in Kliegl Brothers' works on Aug. 26, at about 10.30 p.m., and destroyed the greater part of their stock. The electrical effects for The Garden of Allah, which is to be produced at the Century Theatre, were all destroyed. Kliegl Brothers have secured new and more spacious quarters at 238-240 West Fiftieth Street, where they will be better able to supply the wants of customers. Work is progressing at the new place rapidly, and new machinery is already in operation. The new quarters are 100 feet west of Broadway and consist of a three-story building and store, with a floor space of 15,000 square feet.

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Reilly and Fearon. Last half of week: J. C. Mack and co., Turner and De Armo, Church and Church, Bell and Mayo, and Harry Taylor.

HOLYOKE.—EMPIRE (T. F. Murphy): Empire Stock co. in Girl of Golden West 5-9; fine performance and business; Mr. Jeffrey and Miss Williams given an ovation. Co. now includes John Warner, O. E. Covert, Willard Dashiell, Theodore Gee, Earle Metcalfe, H. O. Hallanan, Fred Morris, Max Meyers, Robert Lee Allen, C. E. Smith, Francis Brandon, and Margaret Ralph.——ITEM: Prospects particularly bright for new season.

GARDNER.—THEATRE (W. A. Wesley): Three Twins Aug. 30 to full house; best of satisfaction. Augusta Perry Stock co. 4-9; good business and co. Plays presented: A Daughter of Fate, The Price of Honor, Lena Rivers, East Lynne, Under Two Flags, and A Squaw's Love. Viola 11. The Rosary 15. Girl in the Taxi 18. Forty-five Minutes from Broadway 21.

WORCESTER.—POLI'S (J. C. Criddle): Are You a Mason? 4-9 to good business. The Virginian 11-16.——FRANKLIN (Fred Belmar): Thompson 4-6. The Passing Parade 7-9; both to fair business.——ITEM: Edward Lynch closed with Poli Stock, and John Ince opens as leading man 11 with The Virginian.

NORTHAMPTON.—ACADEMY (B. L. Potter): The Three Twins Aug. 31 opened season and proved entertaining to a good-sized house. The Newlyweds and Their Baby 12.——ITEM: Antonio Montegriffo, who will be in Mrs. Leslie Carter's support again this season, spent part of the Summer here.

ATHOL.—ELLSWORTH OPERA HOUSE (J. Ellsworth): Guy Brothers' Minstrels Aug. 30; fair co.; good business. The Rosary 4, 5.

MICHIGAN.

DETROIT.

The Moral Code at the Opera House—McIntyre and Heath Headed Good Bill.

A four-act drama, The Moral Code, said to have been written by Herbert Thompson "from a story constructed from the dramatic imagination of the producer" (Arthur Hammerstein), held the stage at the Opera House Aug. 28-2. The consensus of opinion seems to be that it has not yet been shaped into a valuable property. Get-Rich-Quick Wallingford 4-9. Montgomery and Stone 11-16.

The Bonstelle co. gave an efficient interpretation of Jules Eckert Goodman's drama, The Test, at the Garrick 28-2, with Miss Bonstelle cast as Emma Ritynge and Charles Balsar as Arthur Thane. For the closing week of their engagement the Bonstelle Stock co. selected Camille as the offering, and the attendance at the Garrick Theatre during the week was in keeping with the record set by the co. during too brief engagement. Next week at the same theatre will be divided between Sam Bernard and Grace Van Studdiford.

McIntyre and Heath, assisted by Otto T. Johnstone, headed the bill at the Temple 28-3. The first half of the week they offered On Guard and Waiting at the Church the latter half. The Old Soldier Fiddlers were given a return welcome on the programme, which included the De Laur Duo, Reed Brothers, White and Perry, Banchallitis, Al. Carlton, William Selbini, and Jeannetta Grovini.

The Gayety opened the season 26 with Bob Manchester's Crackerjacks as the eight-day attraction. Manager Ward was greeted at each performance with capacity houses, notwithstanding the warm weather the latter half of the week. Mollie Williams and Ruby Leoni were featured. Bon Ton 4-9 gave an example of present day burlesque, in which Bert Baker was the comedian of the organization. One of the best features was the singing of Georgia Davis. Next week Bowery Burlesquers.

Nat Nazarro and co. proved one of the strongest numbers which has been offered at Miles's this season; it proved an acrobatic act par excellence. The balance of the bill included Walter Law and co. in a strong playlet, At the Threshold; Caine and Odom, Tony and Norman, Piwitt and Allen and Lee.

The late Bartley Campbell's masterpiece, The White Slave, was revived at the Lyceum 27-2. Vaughan Glaser in Alias Jimmy Valentine 4-9.

Andy Gardner and Miner's Bohemians furnished the burlesque entertainment at the Avenue Theatre 27-2. Zallah's Own co. 4-9, who invariably receive a cordial welcome in Detroit, drew good houses. Next week, Pat White and His Gaiety Girls.

Paul Armstrong's clever melodrama, Alias Jimmy Valentine, was acted at the Lyceum Theatre 3-9 by the Vaughan Glaser co., with Mr. Glaser in the name part and Fay Courteney as Rose Lane. Next week, The Three Twins.

ELYP. A. MARONI.

GRAND RAPIDS.—MAJESTIC (Orin Stair): Salvation Nell Aug. 30-2 pleased good business. White Slave 3-6. Stampede 7-9. Sis Hopkins 10-12. Busy Izzy 14-16.——POWERS (L. ? Billman): Girl of My Dreams 11-16.——GARRICK: Bishop's Players in The Belle of Richmond 3-9; uniformly business. Work and Wages 10-16.——RAMONA PARK THEATRE: Vaudeville and pictures 3-9 pleased good business.——TEMPLE: Vaudeville bill changed twice a week; well patronized.——ITEM: The Orpheum will be complete within the month and will open early in October.

PORT HURON.—MAJESTIC (Sam Hartwell): Evans's Honey Boy Minstrels Aug. 27 drew good house and pleased. Madame Sherry 1. The Cat and the Fiddle 4. The Show Girl 9. The Lion and the Mouse 13, 14. Si Perkins 15.——CITY (Sam Hartwell): Treadwell Whitney Stock co. 27-3; fair business. Hunt Stock co. 4-10.——UNDER CANVAS: Sells-Floto Circus 26; good business. Barnum and Bailey 28 pleased big crowd.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): Frank Kilday in The Rosary Aug. 31; artistic performance; curtain calls after every act. Return date will be arranged. Tempest and Sunshine 4; matinee and night. The Lion and the Mouse 6; first production on any stage of John Wilson Dodge's new opera, Paul Revere 12, 13. A Cowboy's Honor 16. The Redemption 20.

BATTLE CREEK.—POST (E. R. Smith): Sheehan Opera co. in Martha and The Love Tales of Hoffmann Aug. 30 pleased good business. The Rosary 2; fair co. and business. The Lion and the Mouse 3; fine co.; good business. Camille 4; good business.

IRON MOUNTAIN.—BUNDLE OPERA HOUSE (A. J. Bundle): Ow and the Moon Aug. 28 satisfied good house. County Sheriff 11. Fire and Flame 18. Messenger Boy 21. Lion and the Mouse 25. When Knighthood Was in Flower Oct. 4.

KALAMAZOO.—FULLER (W. J. Donnelly): Honey Boy Evans Aug. 30 pleased two good houses; Mr. Evans a great favorite here. Rosary 31-2. Lion and the Mouse 4.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): County Sheriff 4 pleased capacity. White Sister 23. Squaw Man 26. Messenger Boy 29.

MINNESOTA.

ST. PAUL.

Chauncey Olcott's Sixth Annual Fair Week Engagement—Good Business at All Houses.

Local critics did not speak in very glowing terms of Chauncey Olcott's new play, Macushla, at the Metropolitan 3-9. His songs, nevertheless, were frequently applauded. The co. is an efficient one and the five settings are well painted. It being Fair Week, the attraction played to large audiences. William Hawtrey in Dear Old Billy 10-16. Madame Sherry 17-23.

Mrs. Wiggs of the Cabbage Patch had an excellent week at the Grand 3-9. Blanche Chapman appeared in the title-role. Minnie Milne was Mis' Hazy, and Thomas Aiken was the Mr. Stubbins. Graustark 10-16. The Rosary 17-23. The Third Degree 24-31. The Light Eternal Oct. 1-7. The Three Twins 8-14. The Traveling Salesman 15-21. George Sidney 22-28.

The Torleys in their bicycle act at the Empress received well merited recognition in their home town 3-9. Harry First and co., Howard and Lawrence, Reeves and Bradcome, Hato, and Kenney and Hollis were other excellent acts on the bill.

The Orpheum's fine bill 3-9 embraced A Night in a Turkish Bath, Bedini and Arthur, Belle Adair, Smyth and Hartman, La Arenera and Victor, Dave Ferguson, and Mosher, Hays and Mosher.

The Shubert housed Halliday and Curley's Painting the Town, and the Star offered Searl Allen and his Ideal Comedians.

The Majestic, the Miles circuit theatre, reopened 4-11 with a bill headed by Caroline B. Nichols's Fadette Symphony Orchestra.

The Colonial, the scene of Tim Scanlon's ill-fated stock venture, reopened 2 with motion pictures.

During a curtain speech Chauncey Olcott said that Fair Week in St. Paul without Chauncey at the Metropolitan was getting to be almost like Hamlet with the melancholy Dane left out. This was Mr. Olcott's sixteenth engagement as a star in St. Paul and the sixth consecutive time he was the Fair Week attraction at the leading theatre, although he had appeared during Fair Week in the Twin Cities prior to 1906.

The title of Thomas Ross's new play, An Everyday Man, is not a new one. Sol Smith Russell presented a play here with that title April 7, 8, 1898. It was preceded by a one-act play, Mr. Valentine's Christmas, in which Mr. Russell did the best work of his career.

The Leona Cortel Musical Comedy co. is delighting audiences in the smaller towns.

JOSEPH J. PFISTER.

MINNEAPOLIS.

State Fair Week Brought Good Business—Frank Monroe and Frank Kingdon Popular.

With all the old favorites and one newcomer crowding hard for honors, the season opened with a flourish for State Fair Week, 3-9. The first week in September always finds Chauncey Olcott, 'Way Down East, and In Old Kentucky reaping the rewards in the twin cities.

At the Shubert H. B. Warner in Alias Jimmy Valentine was the conspicuous novelty, and the two years' wait appeared decidedly worth while. A clever co. aided Mr. Warner. Phyllis Sherwood was a captivating heroine, and two old friends of stock days, Frank Monroe and Frank Kingdon, were conspicuous. Little Alma Sedley repeated her success as the child. Sam Bernard in He Came from Milwaukee follows 10-16.

Although Bright Eyes was seen here last season it apparently had not worn out its welcome, and Cecil Lean and Florence Holbrook were greeted by good audiences at the Metropolitan 3-9. The production was up to last year's standard, with Fred Nice as the stable boy, who made a personal hit. Madame Sherry 10-16. William Hawtrey in Dear Old Billy 17-23.

Back to the Bijou came In Old Kentucky for its annual engagement. The cast is much the same as before, with Burt Clark as the Colonel and little Mildred Johnson as Madge. Mrs. Wiggs of the Cabbage Patch, with Blanche Chapman, follows, after which Graustark will return.

The Lyric, which for many years has been a stock house, has been leased by J. L. Rothapfel, of New York, and Archie Miller, a local theatrical manager, and will be devoted to "daylight motion pictures" in the future.

At the Orpheum the Four Fords, Edward Abeles in He Tried to Be Nice, and Josie Heather were the headliners, topping an excellent bill that included Ergotti and his Lilliputians, the Havelocks, Eddie Redway and Gertrude Lawrence, and Albert Hole.

The Miles offered Lamb's Manikins and Idalene Cotton and Nick Long as headliners, while the Unique had Swat Milligan with Daisy Stamer and William Carey. At the Dewey the Girls from Reno, featuring Violette Dusette, held sway, and the Midnight Maidens ran things to suit themselves at the Gayety.

CARLTON W. MILES.

WINONA.—OPERA HOUSE (O. F. Burlingame): Lena Rivers 4 pleased good house. Aviator 10. Barnum, hypnotist, 11-16. Lewis-Oliver Stock co. 17-24. Dear Old Billy 26. Chauncey Olcott 30.——UNDER CANVAS: Forepaugh and Sells 2; two performances; pleased packed tents.

MISSISSIPPI.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg): The Wolf 1; matinee and night to fair business Aug. 21. The Nest Egg 21. Madame Sherry 28.

MISSOURI

KANSAS CITY.

Season Begins with a Rush—All but Two Houses Now Open.

Rock of Ages was the Grand attraction Aug. 27-2, playing to very satisfactory business; was well handled and the audience seemed well pleased. Jessie Arnold played the leading role in a most creditable manner, while Bernard Craney, Jack Lewis, Albert Hyde, and Alma Russell deserve praise. The play was properly staged. The Heart Breakers 3-9. Eugenie Blair in The Light Eternal 10-16.

The Empress had another topnotch bill 27-2, playing to immense crowds both afternoons and evenings. Edmund Stanley and co. were the headliners and their sketch, A Royal Romance, was a decided hit.

The Gillies Theatre began its new season 19 with Willie Live, the Boy Detective. Capacity crowds greeted the players and were unusually enthusiastic in their reception of the play. E. S. Brigham continues in charge of the house. Girl of the Streets 3-9. A Convict's Daughter 10-16.

The Century had the Queens of the Folies Bergere 27-2, playing to the usual good business. Ray Montgomery and Joseph J. Sullivan, with the Healey Sisters, were the favorites, winning frequent applause. Washington Society Girls 3-9. The Imperials 10-16.

The Gayety opened its new season 27 with the Columbia Burlesquers. A big co. that included Leo Stevens, Frank O'Brien, Nellie Florede and others scored heavily before big crowds. The specialty acts were particularly noteworthy and included besides the above the Four Bantas in a musical number of decided excellence. College Girls 3-9. Rose Sydell with W. S. Campbell and Johnny Weber 10-16.

The Country Boy is announced as the initial attraction for the Willis Wood for four days beginning 3. Alfred Cooper has the role created by Mr. Selwyn and handles it in the spirited manner it requires, scoring decidedly. Others of the supporting co. were Frank McCormack, Doan Borup, Nellie Fillmore, Elda Flurry, and Olive Templeton, all of whom deserve praise for their splendid performances. The Commuters 10-16.

The Shubert had Mother as the initial attraction 3-9, with Mary Shaw in the title role. Miss Shaw gives a thoroughly finished and enjoyable performance as the mother and seems to fit the role with a nicety. She was quite enthusiastically applauded, while Walter D. Greene, Harold Hendee, Arleen Hackett, France McLeod, James Brophy, and others of the co. were likewise well received. The play was properly staged, etc. Motion pictures of Dante's Inferno will be shown 10-16.

The Orpheum also will fall in line 3, and Manager Martin Lehman promises his patrons some of the best vaudeville Kansas City has ever seen.

The Buffalo Bill Wild West is billed for Kansas City 3, but a city ordinance does not allow circuses to show on Labor Day, Fourth of July or Christmas. The matter is now under daily discussion before the city authorities as to whether or not it is a circus. The opinion prevails that they will not be allowed to open.

O. D. Woodward announces that he has again leased the Auditorium Theatre, which lease he sold to the Orpheum Co. a little over a year ago, and that he will reopen the house at an early date with an A-1 stock co. Mr. Woodward is now in the East engaging his co.

D. KEEDY CAMPBELL.

ST. JOSEPH.—SHUBERT (Harry L. Gort): Henry Woodruff in The Prince of To-night Aug. 29 opened season to large and appreciative audience. The star is a great favorite here. The Heart Breakers, with George Damerel, 2 delightful production in every respect; business good. Billy 3-5. The Country Boy 7.——LYCEUM (C. U. Philley): The Boy Detective, with Lyle Lapine, 3-6; opening attraction; every seat sold for the opening performance. Rock of Ages 7-9.——AIRDOME (C. U. Philley and E. Van Houten): The Thomas Players closed their profitable Summer run with His Uncle from Japan 27-2; pleasing good business. The Dorothy Stock co. 3-9 will close the season.——UNDER CANVAS: Barnum and Bailey 15.

HANNIBAL.—PARK (J. B. Price): The Heart Breakers Aug. 31; excellent co.; big house. The Wolf 2 pleased two fair audiences. Third Degree 9. Rosary 16. Golden Girl 23.

FULTON.—PRATT'S (Gaw and Newland): Eli and Jane Aug. 30; good business. Third Degree 15. Breckenridge Stock Oct. 6-12.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): The House Next Door 12. The Sweetest Girl in Paris 17. Bright Eyes 24. Henry Miller 26. Marie Cahill Oct. 2. Over Night 5. Third Degree 7.——ITEMS: "Uncle" Dick Sutton's newly organized Musical Comedy co., under management of Billy Steve, opened in Great Falls 27. Should it prove a success they will tour the State after the Great Falls dates.—Billy Swartz, manager of the Empress, took advantage of the opening of the game season 1, and came home 4 with the limit of ducks allowed by law.

NEBRASKA.

OMAHA.

The Brandeis Opens to Good Business—Alice Switzler Joins Grew Stock.

The regular season at the beautiful Brandeis opened Aug. 31 with The Flirting Princess for a two-night engagement. The offering was well received, and Harry Bulger, as usual, made good. The Rock of Ages opened a half week's engagement 3 to a good Sunday audience at popular prices. Manager Burgess announces The Girl, the Man and the Game 7. The Country Boy 8, 9. Alias Jimmy Valentine 14-16.

The bill at the Orpheum week of 3, consists of Kramer and Spillane, Gordon and Marx, Craven and Hobart in The Little Stranger, the Musical Girls, MaCart and Bradford in A Legitimate Hold-Up, Grace Cameron, and Robledillo. The house is crowded at each performance, and indications are for a prosperous year.

The Gayety has Rose Sydell's London Belles, and Manager Johnson starts in the season with his usual happy and prosperous smile. The co. is a good one, and the specialty numbers are worthy of particular mention. Week of 10, Halliday and Curley in Painting the Town.

Business is also good at the Krug, where Williams's Imperials are on for a full week. Week of 10, Searl Allen's Ideal Comedians.

The Boyd is a mighty busy place these early September days, where an army of decorators and finishers are at work getting the house ready for the first Shubert attraction, which will be seen soon.

The American Music Hall will be opened 9 by the Eva Lang Stock co. in The Chaperon.

Alice Switzler, daughter of the Hon. Warren M. Switzler, of Omaha, has joined the William Grew Stock co. as leading woman. Miss Switzler has a host of friends in the city who are interested in her career.

J. RINGWALT.

LINCOLN.—OLIVER (F. C. Zehrung): Vaudeville and pictures Aug. 28-1 pleased good business.——ORPHEUM (H. W. Pierong): Strong bill to capacity business, including M. Golden and co., Gilbert Miller's Players, the Three Vagrants, McCormic and Wallace, Lydell and Butterworth, Gordon and Marx, Albertus and Jessie Miller.——ITEM: H. E. Billings, former manager of the Orpheum, has been transferred to Duluth, Minn.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Corson and King): The Town Marshal 4 drew fair business. The Girl Who Dared 15. The Newlyweds 25. Helen Ware 27. The Nest Egg Oct. 4.——ITEM: The Marimba Band and excellent licensed pictures drew capacity business at the Orpheum 4-9.

NEW JERSEY.

NEWARK.

No Lack of Good Attractions Here—Una Abell Brinker Continues to Please.

The Newark began its regular season 4, and presented The Girl in the Taxi; splendid houses. The Country Boy 11.

The Aborn Opera co. began a two weeks' engagement of grand opera 4. Madame Butterfly 5 was beautifully presented by the following cast: Jane Abercrombie, Ethel Du Fre Houston, Leonid Samaloff, Louis Kreidler, Phillip Fein, William Schuster, John Mercer, Arthur Green, Jack O'Neil, and Estelle Wahl. Edith Helena alternated with Jane Abercrombie in the title-role. Thais and Tales of Hoffmann next week, which closes the Aborn engagement.

The Proctor Stock co. presented The Three of Us 4 at Proctor's. Una Abell Brinker was at her best as Rhy. Richard Thornton was excellent as Steve, and it is greatly regretted that this is Mr. Thornton's last week. He has made many admirers during his engagement. Joseph Granby did well as Beresford. Same may be said of Albert O. Warbury as Tweed. Master Paul Kelly gave a natural portrayal of Johnny. John Gray was never better than as Clem; his conception of the role was faultless. P. S. Barrett as Mr. Trenholm and Frank Ferris, of Hop Wing, were excellent; same may be said of Lillian Niederauer as Mrs. Bix. Josephine Sullivan was great as Maggie and scored heavily. Ernest W. Maughlin deserves much credit for his scenic effects. A Bachelor's Honeymoon closes the stock co.'s successful engagement and vaudeville follows.

The Traitor was presented for the first time this season at the Columbia. The cast includes Kate Mayhew, Alice Newell, Mindel Price, Eugenia Woodruff, Neil Quinlan, Samuel G. Wingfield, Willis Evans, J. H. Lehmberg, Fred H. Hargrave, Mark Harrison, F. Kohman, Charles Webster, J. A. Atkinson, and Franklin James. The White Sister, with Catherine Countiss, 11.

The Gayety is packed at every performance to see The Taxi Girl.

The Lyceum Players at the Arcade presented Dora Thorne. The cast included May Tayleure, Florence Weeks, Thomas A. Canning, John Rowe,

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THE ORIGINAL BOB BLAKE in THE TRAVELING SALESMAN
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Louis N. Parker's Comedy of Happiness
Monday Sept. 18—George Arliss in "Disraeli."

George A. Turner, Lynn Ford, and Albert Findlay.

Joe M. Cavallo has returned to his post at Proctor's after an absence of three months.
GEORGE S. APPLEGATE.

JERSEY CITY.

New Season in Full Swing and Good Business at All Houses.

The fifth season of the Majestic Theatre commenced 4, when Cathrine Countiss and her able co. gave a fine rendition of The White Sister to large and appreciative audiences 4-9. The play was presented in a most complete manner. Cathrine Countiss has an excellent part as Sister Giovanni, and she scores a genuine success. The Traitor 11-16. Billy B. Van in A Lucky Hoodoo 18-23.

Louis Leon Hall and his popular stock co. are bound to be a sure winner at the Orpheum Theatre, where they have settled for the season. Wildfire was offered 4-9, and the business is picking up at each performance; so much so that Mr. Hall and his associates are very much encouraged. Claude Brooks staged the play, and it showed good judgment. The accessories and scenery were true to life, and the co. put lots of snap and ginger to their acting. Louis Leon Hall as Donovan, the trainer, is fine. He is a conscientious actor, with a pleasing personality. Strongheart 11-16. Three Weeks 18-23.

The New Century Girls drew packed houses at the Bon Ton Theatre 4-9, and the audiences were much pleased. High School Girls 11-16.

Harold Kennedy and his wife, who have been with Schiller's Stock co. in Atlanta, Ga., all Summer, closed season 2, and arrived home here 4. After resting and visiting friends and relatives for a week they leave 10 for Philadelphia, where they commence rehearsals with the Broomer Stock co. in The Squaw Man, which opens the season of that co. 18. Mr. Kennedy commences his 'steenth season with the Spooners. He reports an excellent season in the South during the past Summer.

Gordon Mendelssohn, a valuable member of the Louis Leon Hall Stock co. here had made arrangements to leave the co., but has altered his plans and will remain.

Joe Madden, of the New Century Girls co., is a resident of this city. He is also a charter member of Jersey City Lodge, No. 211, B. P. O. Elks, and of Jersey City Lodge, No. 24, T. M. A. Three years ago he was forced to leave the stage on account of a throat affection, and after a long rest he went back in the business with this co. His brother members of both orders arranged a theatre party for him 5, and a large crowd enjoyed the attraction. After the performance all hands met at the Elks' Club and enjoyed a feast. During the supper the Elks presented Mr. Madden with a gold watch, and the T. M. A. boys gave him an umbrella. The Bon Ton Orchestra furnished music, and members of the co. sang and told stories. WALTER C. SMITH.

HOBOKEN.—GAYETY: Vail Stock co. in St. Elmo 4-9; good business. Louise Vale as Edna Earl was excellent and scored. Paul Harvey, new leading man, made good impression. Bernard McOwen and Elizabeth Rathburn were at their best. Kenneth Davenport was very acceptable. Betsy Bacon was greeted by her many friends. Clever work was done by George Morgan, Robert Reese, Merle Stanton, Walter D. Nealand, Leslie King, Lydia Willmore, and little Florence Perret. Secret Service underlined.

UNION HILL.—HUDSON: The Summer stock season closed 3, and it was a remarkable one, not only for excellent productions, but for money making. The regular vaudeville season commenced 4-10, with Edgar Atchison Ely, Ruth Allen and co. in Billy's Tombstones, Staley and Birbeck, Melville and Higgins, Powers's Elephant, Harry Van Fossen, Mignonette Koken, Three Methren Sisters, and Barton and Libbey.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses): Regular season opened Aug. 30 by Rose Stahl in Maggie Pepper to capacity. Polly of the Circus 1, 2. Seven Days 4.——TRENT (Montgomery Moses): Business and bill good for the opening week 28. Pouchot's Flying Ballet is the headliner.——STATE STREET THEATRE: Vaudeville and motion pictures to good business 28-2.

ELIZABETH.—PROCTOR'S (Fred Thompson): Rosalie Rose, songs; Hamilton and Howlett, banjo and violin selections; Alethea and Aleko, mind reading; Mr. and Mrs. Robyns, sketch; Bandanna Four, songs; Anna Madigan, De Rossi's Models, The New Stenographer, Harvard and Cornelle, Mulberry Bend, Gus Flynn, vocalisms; Mae De Vernie, crowded houses.

BRIDGETON.—CRITERION (Ed. B. Moore): The Newlyweds and Their Baby 1 pleased large audience; James E. Bason as the Baby won much applause. The Girl in the Taxi 4 delighted two capacity houses; Joseph Waldrop won frequent applause as Bertie Stewart. Stetson's U. T. C. co. 7. Elsie Janis in The Slim Princess 13.

RED BANK.—LYCEUM (Fred Falkner): Charles K. Champlin Stock co. ended week with Hello, Bill, Aug. 28-2; S. R. O. The Wolf 4 pleased. My Cinderella Girl 8.

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NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (Edward M. Hart, res. mgr.): Lotell-Vaughan Stock co. offered a splendid presentation of The Dictator Aug. 28-2, which attracted the usual large audiences. The cast was well selected, and in its entirety gave a very satisfactory performance. Miss Vaughan, Bert Lotell, Louis Haines, Alfred Hudson, Jr., W. I. Amsbell, and Inez Buck were especially good. Forty-five Minutes from Broadway 4-9; will mark the closing week of a phenomenally successful engagement of this popular stock organization which opened March 20. Forty-five Minutes from

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Broadway, which was elaborately staged; the cast was excellent throughout, the leading roles being cleverly sustained by Bert Lytell, Miss Vaughan, Enos Buck, Louis Haines, and John I. Ivan. The regular season opened 11. 12, with Joseph M. Galtes offering of The Three Twins, to be followed by Quincy Adams Sawyer 13, Around the Clock 15, 16; The Confession 18-19, and Aborn's Grand Opera co. 21.——EMPIRE (James H. Rhodes, res. mgr.): The Girl in the Taxi was seen here for the first time 25, 26, and won great favor with full capacity audiences. The cast in every particular was highly satisfactory. The regular burlesque season opened at this house 25-30, with The Belles of the Boulevard, an excellent musical melange, which served to draw crowded houses. Florence Bennett, Sam Lewis, Tom Mahoney, and Sam Dody were the leading features. Behman's Big Show 31-2. World of Pleasure 4-6 proved one of the best burlesque attractions, with Will Fox and Harry Marks Stewart as the leading figures, and won great favor with full capacity audiences. The Queen of Bohemia 7-9. Hastings's Big Show 11-13. Golden Crook 14-16.——GAIETY (Oliver H. Stacy): Dinkins's Yankee Doodle Girls successfully inaugurated the season at this popular burlesque theatre 28-2, giving a snappy up-to-date performance to packed houses. Harry Seyon headed the co., in addition to a strong olio, Fayette, the sensational dancer, appeared as an added feature. Star Show Girls 4-9 won a big success with packed houses the entire week. The co. is a large one, and headed by John T. Baker, who is surrounded by a strong aggregation of burlesque favorites 11-16. Monte Carlo Girls and La Neta.——PROCTOR'S: Had an exceptionally entertaining vaudeville bill week 28-2, in conjunction with the usual motion pictures.——MAJESTIC (Emil Deitches): Entertaining vaudeville acts and motion pictures drew big audiences 28-2.——ITEM: Harry Lauder is booked at the Hall 21, 22.——George D. Ford, press representative of the Lytell-Vaughan Stock co. during their successful season here, has accepted a similar position at Sam S. Shubert's Theatre at Rochester, N. Y.——Leo Doody is the new press agent at the Empire.——Frances Starr, who is spending the Summer at Lake George, assisted in the management of an amateur performance at the Sagamore Hotel 26. GEORGE W. HERRICK.

ELMIRA.—RORICK'S (George Lyding): More pretentious than anything heretofore offered at this house was the Manhattan Opera co.'s production of The Sultan of Sulu Aug. 28-2; large and delighted houses. James McElhern and George O'Donnell, brought to Elmira especially for this production, scored pronounced hits. Sarah Edwards won applause without stint. Bertha Davis was charming, and Josephine Kirkwood competent. George Poultney won favor. William Hardy and Gilbert Clayton, Brigge French, Joseph McCloskey, George Light, and Elsie Lerch contributed much in smaller parts. George Lyding's orchestra, direction continued a feature. The Strollers 4-9: bringing the opera season at this house to a close. George Poultney carried off first honors as August Lemo and scored an emphatic hit. Sarah Edwards also won increased favor as Mimi. James McElhern was a genuinely humorous Kaffer, and Bertha Davis a dashing Bertha. Gilbert Clayton was an adequate Prince De Rumoli, Josephine Kirkwood a good Anna, and Brigge French and Joseph McCloskey rounded out a cast of exceptional merit. Artistically and financially this has been the most successful opera season, and Manager George Lyding and Stage-Manager Gilbert Clayton are entitled to much congratulation. Plans are already under way for next season, when many of this season's favorites will be brought back.——MAJESTIC (G. H. Von Demark): Charles W. Terris and co., Wilkens and Wilkens, the Gabberts, and the Four Bragdons 28-2; large and delighted houses.——LYCEUM (Lee Norton): The White Sister opened its season 4 to good houses.——MOZART (G. W. Middleton): Madame Sherry 12.——ITEMS: At the conclusion of the opera season at Rorick's Manager Lyding will organize an opera co. to tour the West Indies.——Frank Rushworth, who has done splendid work in the leading tenor roles at Rorick's, has resigned to assume the tenor lead in Jefferson De Angelis's production of The Jolly Tars.——The new theatre erected by the Schwenpe Brothers, as yet unnamed, will be ready for opening the latter part of September. High-class vaudeville will be offered. The new house will be one of the handsomest in the city.——Henry Kavanaugh, who has been acting as treasurer of Rorick's, has returned to his duties as treasurer of the Lyceum. J. MAXWELL BEERS.

ROCHESTER.—LYCEUM (M. E. Wolff): A Man of Honor, a play with a real lesson and driven home in a convincing manner was given for the first time on any stage 4, 5. Besides Edmund Breese as the star the following were seen: Hans Robert, Ben Johnson, Ralph Delmore, Edward H. Robins, Muriel Starr, and Fay Wallace. Montgomery and Stone in The Old Town drew well. The specialties of Mr. Stone were as amusing as ever. The Grain of Dust, with James Hackett as the stellar attraction, proved highly interesting 7; the play is a dramatization of the novel of the same name and follows the book very closely. The Woman 11-13. Louis Mann in Elevating a Husband 14-16.——BAKER (F. G. Parry): The Cowboy and the Thief was given in a wholesome Western fashion 4-6; a very smooth production was given by an able cast. The Chief of the Secret Service offered everything that pleases lovers of melodrama 7-9. Polly of the Circus 11-13. The White Squaw 14-16.——CORINTHIAN (F. Strauss): The Golden Crook proved an unusually good burlesque attraction 4-9. Billy Arlington was the centre of attraction, and around him most of the plot centres. A number of clever acts were given in the olio.——ITEM: The policy at Cook's for the coming season has been finally settled by a deal with the Empire Circuit, whereby the Western Wheel of Burlesque will offer its attractions. The house will open 11 with The Follies of the Day. E. G. ZIMMER.

SCHENECTADY.—VAN CURLER (Charles G. MacDonald): Kirk Brown and co. closed a successful engagement Aug. 31-2 with an elaborate presentation of The Eternal City; business good. The County Sheriff 4 was greeted by two capacity houses; co. and production gave complete satisfaction. Quincy Adams Sawyer 7. The Three Twins 9. Helen Grayce Stock co. 11-16 in Wildfire. The Squaw Man, A Gentleman from Mississippi, Beverly of Graustark, and Charlie's Aunt. Aborn English Grand Opera co. 18. Buster Brown 19, 20.——MOHAWK (Ackerman T. Gill): The Belles of the Boulevard 31-2; crowded houses at each performance; Florence Bennett, Sam Doty, and Sam Lewis are among the principals. The Queen of Bohemia 4-6; very entertaining to S. R. O. Sam Sidman, Countess Rossi, and Charles Drew handled the leading roles in effective fashion. World of Pleasure 7-9. Golden Crook 11-13. Hastings's Big Show 14-16. Dreamland Burlesquers 18-20. Girls from Happyland 21-23. NAT BAHR.

SYRACUSE.—EMPIRE (F. Gage): Charles Cherry in The Seven Sisters; amused good-sized houses 1, 2. Montgomery and Stone injected much ginger and new business in The Old Town 4, 5, and drew large audiences. Edmund Breese in A Man of Honor 6-9. Ralph Herz in Doctor De Luxe 11-16.——WIETING (John L. Kerr): Arthur Hammerstein's production of A Moral Code opens the regular season 7-9. Margaret Anglin in Green Stockings 13-16.——BASTABLE (S. Bastable): Brewster's Millions attracted well Aug. 31-2. Chief of the Secret Service to fair business 4-6. The Cowboy and the Thief 7-9. The White Squaw 11-13. Polly of the Circus 14-16. E. A. BRIDGMAN.

SARATOGA SPRINGS.—BROADWAY (M. B. Haase): Out of Town Aug. 31; large patronage. Madame Sherry 2 pleased large audience who patiently waited until 10 P. M. for the performance to begin, and it was 1.15 A. M. before the final curtain. The change in train schedule and long jump was the reason of the delay. Quincy Adams Sawyer 9. Little Miss Out-Up 16. Fighting Parson 20. Hortense Nielson in A Doll's House 21. The Fortune Hunter 23.——PONTIAC (J. C. Graul): Vaudeville and moving pictures to good business.——ITEM: The Broadway management will soon introduce vaudeville for every Friday night, when the theatre is not otherwise occupied.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Girl Who Dared Aug. 28; fair co. and business. Madame Sherry 31; excellent co.; big business. The Climax 1; fine co., to good business. The Confession 2; fair and fair. Chorus Lady 4. Quincy Adams Sawyer 6 pleased fair house. George Beban in Sign of the Rose 7; Mr. Beban and co. excellent; fair business. The Newlyweds 8. Seven Days 9. Louis Mann in Elevating a Husband 11. Man of Honor 13. The Gamblers 14. Witching Hour 15. Forty-five Minutes from Broadway 16.

GLOVERSVILLE.—DARLING (Will E. Gaut): Country Sheriff 2 drew fairly well and pleased. Madame Sherry 4; matinee and night; good co. to very good business. The Chorus Lady 7. Edmund Breese in A Man of Honor 12. Three Twins 13. Seven Days 15. Stetson's U. T. C. 20. The Gamblers 21. All on the Quiet 23. The Fortune Hunters 26. Harry Kelly in His Honor the Mayor 27. Lyman Howe's pictures 28.

PALMYRA.—OPERA HOUSE (H. L. Averill): Season opened with the Belgarde Stock co. in Lena Rivers 4; biggest business ever accorded a stock co. here. Plays first half of week: Lena Rivers, Gambler's Sweetheart, Working Girl's Revenge; co. good. Girl in the Taxi 19. De Rue Brothers' Minstrels 29, 30 (Fair dates).

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): Charles K. RossKam's Chicago Stock co. Aug. 28-2; packed the house and turned people away every performance; well balanced co. and excellent plays, including Sham, Our New Minister, The Spoilers, and Clothes. Jeanne Towler in The White Sister 8.

TROY.—RAND'S (H. T. Thompson): Three Twins 2. Cannon's Stock co. coming.——PROCTOR'S GRISWOLD (Guy Graves): Vaudeville to capacity Aug. 27-2.——LYCEUM (George Friedman): Madame Sherry 25, 26 delighted fine business.

GLENS FALLS.—EMPIRE (E. J. Lynch): The Blue Mouse 4; twice; business good; satisfactory performance. Quincy Adams Sawyer 5; good business; co. pleased. Three Twins 6; excellent business; entire satisfaction. The Chorus Lady 9. Around the Clock 14.

BINGHAMTON.—STONE (H. L. Hathaway): Kirk Brown Stock co. 4-9, with Mr. Brown and Bertha Creighton in leading roles; co. is very popular and capacity audiences responded daily. Madame Sherry 11. Chorus Lady 12. Buster Brown 13.

CORNING.—OPERA HOUSE (H. P. Tuthill, res. mgr.): Madame Sherry 8 to capacity. Whiteside-Strauss Stock co. 11-17. The Girl Who Wasn't 19. Little Miss Cut-Up 25. Buster Brown 28. The Three Twins 30.

AUBURN.—JEFFERSON (James Brennan): Jeanne Towler in White Sister 6 pleased fair house. Chorus Lady 16.——AUDITORIUM (J. N. Ross): A Man of Honor 11. Madame Sherry 12.

WATERTOWN.—LYRIC (J. E. Lewis): De Marse and Boyer and Boyd and Gordon Aug. 28-2 pleased.——ITEM: The Orpheum opened 4 under management of S. L. Oswald, formerly manager of the Binghamton Orpheum.

NEWBURGH.—ACADEMY (Fred M. Taylor): Season opened with Dockstader's Minstrels 14; pleased good business. Excuse Me 16 pleased big business. Madame Sherry 29. Chorus Lady 2. Newlyweds 6. Seven Days 8.

BINGHAMTON.—STONE OPERA HOUSE (H. L. Hathaway): Traveling Salesman Aug. 28; capacity business. Don McMillan deserves special mention. Along the Kennebec 2. Kirke Brown Stock co. 4-10.

WALDEN.—DIDSBURY (C. R. Didsbury): The Blue Mouse Aug. 30; fine co.; played to a good house. The Newlyweds and Their Baby 5; excellent co. and good business. The Gamblers 12.

ONEONTA.—THEATRE (George Roberts): Girl in the Taxi Aug. 22 pleased good business. Along the Kennebec 4. Chorus Lady 6.——ITEM: Ed. S. Daly has resigned as house treasurer and joined the Kirke-Brown co.

KINGSTON.—OPERA HOUSE (C. V. Du Bois): Madame Sherry Aug. 30; good co. and business. Blue Mouse 2 pleased excellent business. Chorus Lady 5. Newlyweds 7.

JAMESTOWN.—SAMUELS (J. J. Waters): U. T. C. 8. White Sister 11.——LYRIC: Vaudeville 5-9; very good business.——CELERON: Vaudeville 5-9; good bill and business.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Haitz): U. T. C. 6 pleased good business. Madame Sherry 15. Three Twins 19. De Rue Brothers 20, 21.

CORTLAND.—THEATRE (Dillon Brothers): Madame Sherry 9. Chorus Lady 13. Buster Brown 14.

NEWARK.—OPERA HOUSE (S. F. Sherman): McCune-Ward co. Aug. 30. Belgarde Stock co. 18-23. Buster Brown 27.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle): Girl in the Taxi Aug. 25; good co. and business. The Confession 29.

HERKIMER.—OPERA HOUSE (Ben Shermer): Lynn Stock co. 4-9.

NORTH CAROLINA.

ASHEVILLE.—AUDITORIUM (S. A. Schloss): Al. G. Field's Greater Minstrels 9; will open house for the season.——ITEM: Mr. Schloss will have G. W. Bailey, of the Hutton-Bailey Stock co., as manager, and D. Michalove as treasurer; the prospects for a fine season are most encouraging.

OHIO.

CINCINNATI.

New Season Well Started, with Two First-Class Houses Open and Business Good.

Little Miss Fix-It, with Jack Norworth and Nora Bayes, opened at the Grand for two weeks, commencing 3, and are doing capacity business. George Evans's Honey Boy Minstrels 17.

B. F. Keith's Columbia opened to prosperous business 3-9, with Lolo the Mystic for the headline attraction. Ruth St. Denis and co. follow.

Lyman Howe's fifth week at the Lyric drew well and pleased. Dockstader's Minstrels open 10.

The Merry Mary co. 3-9 at the Walnut had a prosperous week. The Traveling Salesman opens 10.

St. Elmo was presented by the John Lawrence Stock co. 3-9, in which Violet Barney won much applause from her many friends. The Heart of Chicago 3-9 was the offering at Heuck's and well attended.

The burlesque offerings for the week were: Vanity Fair at the Standard and the Cozy Corner Girls at the People's; capacity houses. J. CAMPBELL.

TOLEDO.

Eleanor Montell and Robert Tucker Among Friends—The American Opened Season.

At the Mercy of Tiberius drew good houses at the Lyceum 3-6. Dainty Eleanor Montell plays the leading role, supported by a fine co., including Robert Tucker, a former member of the Roy Atwell Players, who played a Spring engagement at the Auditorium. The White Slave 7-9. Satan Sanderson 10-16.

The American, all newly decorated and refurnished, opened the season 3-9 with The Struggle. Chief of Detectives 10-16.

Al. Reeves's Big Show pleased large houses at the Empire 3-9, and the new Keith house will open 25.

The Colonial, a new 10-cent vaudeville theatre, opposite the new Keith Theatre, will open 16. E. LIEBETH.

URBANA.—CLIFFORD (Edward Hullinger): Glow pictures 5; packed house.——LYRIC (Hovey and Snodgrass): Pictures 4-9; good attendance.——ORPHEUM (Holding and Reifsnider): Pictures 4-6 pleased.——WONDERLAND (Harry Glick): Good business.——ITEM: Word was received here from New York of the death of Nelle Heinick Grant-Deveaux, who at one time was a famous beauty and represented America at the Congress of Beauty at the World's Fair, at Chicago, in 1893. WILLIAM H. McGOWN.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): Howe's pictures 6. Brewster's Millions 7. The Nest Egg 19. My Cinderella Girl 22. Girls 26. Peck's Bad Boy 30.——ITEM: A. A. Bowers, manager of the Union since the death of his father, the well-known manager of the Union from its construction, Captain George Bowers, owing to other business engagements requiring all his time, has leased the theatre to the Moore Circuit, of Wheeling, W. Va., for two years. The Union, under the management of the Bowers's, father and son, has been unusually prosperous, and has made money for the stockholders. The new management promises to keep up the well established reputation of the house.

ZANESVILLE.—WELLER (W. S. Canning): Billy Allen co. closed a successful week of repertoire 2; good business. Nancy Boyer in repertoire 11-16. The Chocolate Soldier 22.——ORPHEUM (Enoch Somers): Vaudeville 4-9; Berva and De Leon and Browning and Keller; good attractions and business.——ITEMS: Mr. Canning is enthusiastic over the prospects for the Weller; everything favorable.——Enoch Somers was given an ovation by the Elks at the opening of the Orpheum, Labor Day.

DELPHOS.—GRAND (Nat Smith): Peck's Bad Boy 9. Lyman Howe's pictures 21.——ITEM: Manager Smith has also taken the management of the Alliance Opera House for the present season, and will devote his attention to both houses.

OREGON.

PORTLAND.

Max Figman Popular Here—The Baker Opens Season with New Policy.

Max Figman in a repertoire of his successes surprised both the management and himself by doing a capacity Summer business at the Heilig during August. Although repeated here many times previously, Mary Jane's Pa during the Summer's hottest week drew capacity houses.

The first week at this house opened 4, with Henry Miller in The Havoc and Miss Nobody from Starland dividing the week.

The first regular season's attraction at the Baker since the change from a stock to a combination house will be Ollie Mack's former play, The Sunny Side of Broadway.

The Pantages management is building a new reinforced steel theatre on the site of the old Lyric, which will be ready for occupancy during the Fall. Keating and Flood will move over to the house now occupied by the Pantages People.

Sullivan and Considine are still casting about for a site on which to build an up-to-date vaudeville house against the coming of March next, when wooden theatres will be barred in this city.

The death of George Leslie was marked with tender memories by those who remembered his many successes in the heyday of the Frawley Stock regime up and down this coast. JOHN F. LOGAN.

OKLAHOMA.

TULSA.—GRAND (W. A. Stuart): Prince of To-night Oct. 4.——AIRDOME (Albert Jackson): Hunt and Troy in The Wise Fool, Brotherly Love, Sultan's Daughter, Montana, Paid a Debt, and Queen in Rags 5-9; good co.——GARDEN (W. A. Stuart): Formerly the Tulsa, will reopen with attractions by the W. V. A., of Chicago.

M'ALESTER.—BUSBY (Ralph H. Busby): Girl and the Tramp 7 as the opening attraction.——AIRDOME (A. Bert Estes): Pane-Gorrell Stock co. 4-9.——UNDER CANVAS: The Florida Blossoms Aug. 28; fair co.; large business.——ITEM: Pittsburgh County Fair 15-16.

DATES AHEAD

(Received too late for classification.)

ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., 4-17. Schenectady, N. Y., 18. Syracuse 19, Amsterdam 20, Albany 21-23.
ANGLIN, MARGARET (Liebler and Co., mgrs.): Philadelphia, Pa., 18-30.
AVIATOR, THE (E. E. Trousdale, mgr.): Gilmore City, Ia., 13. Storm Lake 14. Cherokee 15. Luverne, Minn., 16. Rock Rapids, Ia., 18. Sioux Falls, S. D., 19. Mitchell 20. Plankinton 21. Yankton 22. Vermillion 23. Sioux City, Ia., 24.
ADAM FOREPAUGH AND SELLS BROTHERS' CIRCUS: Algona, Ia., 13. Charles City 14. Albert Lea, Minn., 15. Iowa Falls, Ia., 16. Newton 18. Albia 19. Oskaloosa 20. Keokuk 21. Bushnell 22. Canton 23.
BEAUTY SPOT, THE: Montreal, P. Q., 11-16.
BOHEMIAN GIRL (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., 11-16.
BROWN, GILMOR (Frank A. Brown, mgr.): Las Animas, Colo., 14. Lamar 15. Holly 16.
COWBOY GIRL (Northern; H. H. Whittier, mgr.): Menominee, Wis., 15. Prescott, Minn., 16. Lake City 18. Hastings 19. Princeton 20. Mora 21. Foley 22. Royalton 23. Melrose 24. Alexandria 25.
DOCKSTADER, LEW. MINSTRELS (Lew Dockstader, mgr.): Chicago, Ill., 17-23.
DODGE, SANFORD (R. A. Johnson, mgr.): Oakes, N. D., 13. Wahneton 14. Fergus Falls, Minn., 15. Alexandria 16.
DOLL AND HER DOLLARS (C. Wardie Brown, mgr.): South Chicago, Ill., 14-16. Aurora 17. Ottawa 18. Pontiac 19. Fairbury 20. Rantoul 21. Hoopeston 22. Danville 23.
GIRL WHO WASN'T (Doherty and McMahon, mgrs.): Binghamton, N. Y., 16. Wellsboro, Pa., 18. Corning, N. Y., 19. Geneva 20. Owego 21. Galeton, Pa., 22. Wellsville, N. Y., 23.
GOLLMAR BROTHERS: Knoxville, Ia., 15. Sigourney 16. Fairfield 18. Carthage, Ill., 19. Mt. Sterling 20. Pittsfield 21. Barry 22. Columbia, Mo., 23. Montgomery City 25.
GRAHAM, OSCAR (Oscar Graham, mgr.): Hallettville, Okla., 13. Wilburton 14. Caddo 15. Bonham 16. Ladonia 18.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Ottawa, Kan., 4-16. Lawrence 18-30.
MEEK, DONALD, STOCK: Lowell, Mass., Sept. 1—indefinite.
RACK, THE (William A. Brady, mgr.): New York city Sept. 13—indefinite.
TEMPEST AND SUNSHINE (A. J. Woods, mgr.): Blackwell, Okla., 13. Newkirk 14. Pond Creek 15. Kingfisher 16. Norman 18. Purcell 19.
THREE TWINS (Central; P. H. Niven, mgr.): Gloversville, N. Y., 13. Rome 14. Ogdensburg 15. Watertown 16. Oswego 18. Batavia 19. Penn Yan 20. Geneva 21. Auburn 22. Ithaca 23.
THURSTON, MORRIES, STOCK: Bay City, Mich., 18-30.

PENNSYLVANIA.

SCRANTON.—LYCEUM (Thomas M. Gibbons): The Angel and the Ox Aug. 31-2; co. and business good. True Boardman as Tom Carey and Virginia Ames as Doro Caverly scored well merited hits. Lew H. Gorton as Judge and Imogene Maxwell as Mrs. Beeson pleased, and Mabel Starr's dancing was good. Beverly of Graustark 4; co. and business excellent. Dorothy Redding as Beverly Calhoun was charming, Robert Lawrence as Prince Danton was convincing, and Eva Benton as Aunt Fanny was the funmaker. Jolly John Larkin and his co. in Royal Sam 7-9.——POLI (J. H. Docking): Alias Jimmy Valentine was given by the stock co. week of 4 to splendid houses. George Webb in the title-role gave a strong interpretation of the part. Lillian Bayer as Rose Lane charmed her numerous friends by her excellent portrayal of the character, and with George Webb was accorded many curtain calls. Royal Tracy as Red Joclyn, David Walters as Doyle, and Thomas Shearer as Blicken Dolfenbach merit special mention. Clarence Rockafeller and Helen Cheffo as Bobby, and Kitty Lane were delightful. All the other parts were ably sustained by the remainder of the co. The staging was excellent. The White Sister 11-16.——NEW ACADEMY (H. R. Smith): A very good bill for week of 4, with The Aeroplane Girl as a headliner to capacity houses.——COLUMBIA (G. Nelson Teets): The New Big Review in Hickey in Politics 4-9: co. excellent to capacity houses. Harry Le Van and Frankie Heath were featured, and made good. The Gay Widows 10-16.——OLD STAR (W. Hayden Evans): Opened season with athletic sports to capacity business. Boxing, wrestling and other athletic sports will be given every evening.——ITEMS: Edward F. Roemer, a scenic artist from New Haven, Conn., met with a serious accident here the 4th, which resulted in his death. Mr. Roemer had been in the employ of S. Z. Poli for nearly twenty years. He painted all the scenery and did all the decorating of the Poli, in this city. He won the respect of all who came in contact with him.——Manager Docking had had the body shipped to New Haven, where the funeral services will be held. He leaves a wife and one child.

READING.—ACADEMY (Phil Levy, res. mgr.): The Sam Devere co. pleased two large audiences in spite of inclement weather, with an up-to-date travesty on woman suffrage, A Legal Affair, Aug. 31. The comedians, olio and effects were up to standard. Al. H. Wilson appeared in A German Prince before a fair-sized house 1. A clever co. supported him, and, as usual, his songs featured the production. Billy the Kid 2, with matinee, to capacity. This ever popular drama was received enthusiastically, and was acted in a satisfactory manner by a capable co. A superb holiday attraction was The Girl in the Train, which appeared 4, with matinee; good business at both performances. C. William Kolb portrayed the role of Judge Von Tromp in an able manner, and was an adequate successor to Frank Daniels. Olga Stock was the "girl" and Violet Seaton the wife of the Court Secretary. The rest of the excellent cast included Edwin Wilson, Joseph Merrick, J. A. Bingham, Henry Vincent, Walter Paschal, Bessie Franklyn, Otto Schrader, F. von Gottfried, Constance Crane, Percy Matson, and Edna Houck. An augmented orchestra and a splendid singing chorus were much in evidence throughout. The Travel Festival, consisting of motion pictures of many foreign lands, was the attraction 5, 6, with matinees; large audiences applauded. The Jolly Bachelors (burlesque) 7, with matinee. Get-Rich-Quick Wallingford 8. Rube Welch and Kitty Francis in The Happiest Night in His Life 11. Billie Burke in The Runaway 15.——ORPHEUM (E. C. Egan, res. mgr.): B. A. Rolfe's new act, Ye Colonial Septette, was the headliner at this playhouse 4-9, and scored heavily.——ITEMS: One of the prettiest spectacles ever presented in this city was an open air performance of The Pied Piper of Hamelin by the children of the public playgrounds.——Charles E. Sulter, superintendent of the playgrounds, played the title-role in an acceptable manner. Thousands witnessed the play, which was given on Labor Day in Penn Common.

ALLENTOWN.—LYRIC (W. E. Worman): Al. Wilson in A German Prince opened season here Aug. 31; his comedy is delightful and entertaining and Mr. Wilson is a favorite here; among his excellent supporting co. are Edith Yeager, Jessie Lansing, Jennie Carrol, Edwin Barbour, and Forrest Zimmer in the principal roles; very appreciative audience. Sam Devere co. in the burlesque A Legal Affair drew fair houses 1, 2; the co. is a very good one and pleased; in the olio were Gertrude Lynch, Early and Laight, Ward and Emmet, and the Parisian novelty La Nymphara. Buster Brown, with Harold West as the mischievous Buster, drew two good houses 4; the co. is a very good one and, with a strong and pleasing chorus, gave an excellent performance. The Thief 5 drew fair business; the play was well cast and gave good satisfaction. The Chorus Lady had fair patronage 6 and was very accentably presented; Elizabeth Dunne and Kitty Billingsley, the two sisters on which the play centers, were vry good; the balance of co. gave able support. World's Travel Festival 11, 12. Moulin Rouge Burlesque co. 15. Madame Sherry 16.——ITEM: Lew Simmons, the old-time minstrel, who was killed at Reading 2 by an autotruck, was buried from his late residence, this city, 6. The funeral was largely attended. A number of out-of-town minstrel and theatrical people and a large delegation of Philadiphia Lodge, No. 2, B. P. O. E., of which Mr. Simmons was a charter member, attended and had their ritualistic service at the grave.

HARRISBURG.—MAJESTIC (N. C. Mirlck): On the Suwanee River Aug. 31: house fairly well filled and the play appreciated; good co. Al. H. Wilson in A German Prince 2: good business and co.; the star is a welcome visitor. Seven Days 4 won the favor of the audience from the start, and the play was given with the snap and vim that carried it to success; attendance good. The Girl in the Train 5: put on in fine style, and co. of more than ordinary merit; all the leading roles in the hands of competent people, and the chorus handsomely gowned; attendance good. The Jolly Bachelors 6: fair business. World's Travel Pictures 7, 8. Get-Rich-Quick Wallingford 9. The Happiest Night of His Life 12. The Moulin Rouge Burlesquers 13.——ORPHEUM (C. Floyd Hopkins): Mr. and Mrs. Perkins Fisher in The Half Way House, Hoey and Lee, Belle Blanche, Mr. and Mrs. Hugh Emmett, Sampsel and Reily, Gray and Peters, Herbert's Dogs, were the features and drew good business 4-9. The leading attractions were Mr. and Mrs. Fisher and Mr. and Mrs. Hugh Emmett, the latter party produced their act with gorgeous stage settings. Miss Blanche has a lovely voice, and made quite a hit.

ALTOONA.—MISHLER (I. C. Mishler): The Commuters 1: good attendance. The Country Boy 2: big house. Town Talk 4: fair receipts. The Jolly Bachelors Burlesquers 5: medium house. Thais 7-9 opened to S. R. O., and the balance of the engagement promises to be large; Tyrone Powers and Constance Collier head the cast. The Moulin Rouge Burlesquers 12. Get-Rich-Quick Wallingford 13, 14. The Chocolate Soldier 15.——ORPHEUM (A. E. Denman, res. mgr.): The week's bill is headed by the Josselyn Four. Rutledge Pickering co., Moore and St. Clair, Ward Baker, John Hawkins, and Orpheoscope, and business continues big.——LAKEMONT PARK: Hungarian Orchestra is the drawing card.——ITEM: Lew Simmons, who was booked to appear this week at the Orpheum in conjunction with his partner, Mr. Bowers, was billed at Reading 2. His part on the programme was filled by Moore and St. Clair.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): Jamie Kelly, Antoinette Sisters, Harry Fields, Wells and Fisher, and pictures pleased large houses 4-9. Get-Rich-Quick Wallingford 11.——FAMILY (Charles M. Howell): Texico, Norwood and Norwood, Freed and Bertin, Harry Thriller, and pictures 4-6 pleased large houses. Texico made a big hit and remained all week. The Two Harts, Mr. and Mrs. Thornton Friel in A Day at Economy Junction, and Pat Levolo appeared 7-9.——ITEMS: The many patrons of the Family are glad to see Charles L. Maurer return as musical director.——C. Edgar Shreiner, advertiser for Welsh Brothers' Circus, has returned to his home in this city.——The Lancaster County Agricultural Fair was held here Aug. 26-29; among the features was California Frank's Wild West Show and Ferrari's Animals.

MEADVILLE.—ACADEMY (Ben F. Mack, res. mgr.): The Chicago Stock co. opened the season here 4-9 to capacity, and are giving better satisfaction than ever. Plays first half: Sham, The Governor and the Boss, Clothes, and Our New Minister. Cinderella Girl 14. The White Sister 15. Howe's Pictures (matinee and evening) 16.——ITEM: Carl Sherred, who is with the Chicago Stock, is an old Meadville boy, having joined the co. seven years ago here, and his many friends gave him a royal welcome.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Myrkle-Harder co. 4-9: first half of week in His Last Dollar, Balcony Jane, Sunday, and The Girl in Waiting to good-sized and enthusiastic audiences; strong co.——VALLAMONT PAVILION (W. H. Amer): Clara Turner Stock co. 4-9 in The Lion and the Mouse and The Sorcerers to fair sized and appreciative audiences; good co. This closes Clara Turner's engagement here. It was one the best she has had since coming to the Pavilion.

WILKES-BARRE.—GRAND (D. M. Cauffman): Jolly John Larkins as Royal Sam 4-6; very good co. and business. The Chorus Lady 8. Buster Brown 9. Billie the Kid 11-13. Beyond the Divide 18-20. Around the Clock 21-23.——LUZERNE (Leon Ferrandini): The Gay Widows 4-9; good co. and business. Tiger Lilies 11-16. Miss New York, Jr., 18-23. Sam Devere's co. 25-30. Jolly Bachelors Oct. 2-6. Moulin Rouge Girls 9-14.

M'KEESPORT.—WHITE'S NEW THEATRE (Fred E. Johnson): The Nest Egg 4, with Lois Frances Clark as Hetty Gandy, more than pleased a large audience; Miss Clark was well received, as was Mr. Pendleton as Jack Hamlin. On the Suwanee River 5: fair business on account of inclement weather. Town Talk 8. Seven Days 9. Finnegan's Honeymoon 11.

HAZLETON.—GRAND (Paul D. Outch): The Thief 2; excellent co. and performance to good business. Chauncey Keiffer Stock co. 4-9. Plays: The Provider, Charlotte Temple, A Soldier of the Empire, Lena Rivers, Boss of the Ranch, Sapho, Anna Karenina, Lena Rivers; very capable co.; pleased large houses entire week. Coming U. T. C.

BEAVER FALLS.—LYCEUM (Sam Hauger): Murray and Mackey Stock co. 4-9 in The Cowpuncher's Sweetheart, Why He Divorced Her, Marriage of Elizabeth, The Tenderfoot, Carolina, Sapho, and The White Caps; pleased good business. Seven Days 12. The Nest Egg 13. Martin's U. T. C. 15.

LEWISTOWN.—OPERA HOUSE (Reily-Haverly Co.): The Nest Egg Aug. 25; fair business; excellent co. Mary Emerson Stock co. 31-2. Plays: The Morals of Marcus, Lady Frederick, and The Making of Maddalena; fair business; co. excellent and pleased everybody. Girls 7.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): The Country Boy Aug. 31, 1. Commuters 2 pleased good business. Thais 4-6: big business.——ITEM: Helen Downing (Mrs. Herbert Benson), of the Auditorium, who underwent an operation 26, is fast recovering.

BROWNSVILLE.—OPERA HOUSE (Biehle and Wise): Monte Carlo Girls 5 pleased big house. Suwanee River 7. Finnegan's Honeymoon 11. Tempest and Sunshine 22. Town Talk 25. How Do Do Girls 28.——ITEM: House has been entirely remodeled at a cost of $2,000.

PITTSTON.—BROAD STREET (Harry J. Sinclair): Arrival of Kitty 7 canceled. Chorus Lady 9. Girl of the Rockies 11. Billy the Kid 18. Maltese Players 25-27.——FAMILY: Merry Burlesquers 1 pleased large house.

TARENTUM.—NIXON (C. N. Reed): High Flyers Aug. 31 pleased fair house. The Nest Egg 2: fair house; co. good. Town Talk 6. The Girl and the Tramp 11. The Merry Burlesquers 14. Finnegan's Honeymoon 16.

CHESTER.—WASHBURN (Leon Washburn): Stetson's U. T. C. 4: S. R. O. Forty-five Minutes from Broadway 6: good co. Private Secretary 8. Jolly Bachelor 9. Thief 11. Beverly of Graustark 12. Mutt and Jeff 14.

CONNELLSVILLE.—SOISSON (Fred Robbins): The Stampede Aug. 31: good performance and business. Monte Carlo Girls 9. Blue Ribbon Girls 13. The Merry Burlesquers 22. Gamblers 29. My Cinderella Girl Oct. 3.

CARBONDALE.—OPERA HOUSE (Frank Trailla, res. mgr.): Thief 1 pleased good house. Beverly 6; good co. and business. The Chorus Lady 7. Chauncey Kieffer co. 11-16.

ROCHESTER.—MAJESTIC (C. H. Hamilton): The Stampede 1; large audience; pleased. The Nest Egg 6. Madame Sherry underlined.

POTTSTOWN.—GRAND (W. H. Gracey): Forty-five Minutes from Broadway 5 pleased a big house. The Thief 8.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): The Nest Egg canceled 6. Martin's U. T. C. 13. Howe's pictures 21.

WASHINGTON.—NIXON (D. Leo Dennison): Vogel's Minstrels Aug. 30 pleased capacity.

RHODE ISLAND.

PROVIDENCE.

Julian Eltinge's Flattering Reception at the Empire—Last Week of Albee Stock.

Julian Eltinge received a most flattering reception at the Empire 4, where with The Fascinating Widow he not only opened his own season, but that of the house. Everything about the performance presented a most pleasing atmosphere, and to say that it was a success would be to express it in a very tame manner. Mr. Eltinge shows a most remarkable and finished character throughout his impersonation, and with his bewitching gowns and graceful poses the audience was captivated from the start. The supporting co. shows careful selection, especially in the case of Edward Garvie and James Spottswood, who supply the chief comedy work with satisfaction. Christie Macdonald in The Spring Maid follows.

The Empire presented a very pleasing appearance upon its opening 4, and never looked better. The orchestra has many new faces, and under the leadership of Harry Silverman, who will conduct the music during the remainder of the season, showed remarkable improvement.

The last week of the Albee Stock co. is reluctantly at hand, and following the usual custom a farce-comedy prevailed. Spooks was the selection, which gave ample opportunity for a rousing windup. The testimonial performances to Mr. Churchill also Mr. Sherman and Miss Scott were largely attended, and many took advantage of the occasion to meet their respective favorites personally upon the stage after the performances. The farewell performance 9 was attended with the usual celebrities, and the capacity house which was on hand was at times almost boisterous with applause. The final curtain, which was much delayed by the festivities, brought to a close one of the most successful seasons the Albee Stock co. has ever known, and the good wishes of the patrons at large go with the individual members during their Winter occupations. Vaudeville will be resumed 11, featuring Houdini as headliner.

The Imperial entered into the second week of the melodrama season with a most successful performance of The White Squaw 4-11. Representative audiences were in attendance, and showed appreciation in a most pronounced manner. Clara Greenwood heads the co., and proved worthy of the distinction by contributing a difficult role in a most capable manner. Thurston, the magician, 11-16.

With a lively and capable performance, Billy Watson and His Girls from Happyland brought cut good houses at the Westminster 4-9. Good chorus work and clean comedy prevailed. Passing Parade 11-16.

Dante's Inferno created such a favorable impression upon the patrons that it was retained at the Providence Opera House 4-9, with matinees daily.

Robert Edeson in The Cave Man will be at the Empire 18-23. Madame Sherry, The Red Rose, and Robert Hilliard in A Fool There Was are also included among the early bookings.

H. F. HYLAND.

PAWTUCKET.—BIJOU (David R. Buffington): The Bijou Stock co. in The Dancer and the King 4-9 to good business. Lillian Lee Anderson gave a good portrayal of Lola the dancer. Hazele Burgess as Countess of Augsburg was excellent. Adelaide Hastings and Eileen Cherrie was good. E. A. Turner gave a manly performance of King Louis I., Norman Feusier made good as Count Able, Sam Mylie scored as Benzer and made quite a hit. Howard Benton was good as Giles, Henry Grady, Henry Crosson, Joseph Thayer, Hamilton Crane, and Robert Stevenson in their respective parts were good. Charles E. Landie as Derricks was good, and deserves mention for staging the piece. The Devil 11-16.

WOONSOCKET.—KEITH'S BIJOU (George Haley): The Barrier 4-9: in which Mr. Britton gave a fine characterization. Miss Hallock as Necia was satisfying. Mr. Whiteman, Miss Price, and Mr. Kirk appeared to advantage. Mr. Berne, a young man of promise, gave a very finished performance. Man on the Box 11-16.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): The Nest Egg 1; excellent performance, to fair business. The Newlyweds 2 pleased good house. The Wolf 11.

SOUTH CAROLINA.

SPARTANBURG.—HARRIS (I. H. Greenewald): Alma, Where Do You Live? 12. Nest Egg 18. Al. G. Field's Minstrels 22. The Echo 29. Dandy Dixie Minstrels Oct. 2. Chocolate Soldier 5. Madame Sherry 4. The Gamblers 7.

CHARLESTON.—ACADEMY (Charles E. Matthews): McFadden's Flats Aug. 28; light business. Girl from Rector's 4: fair house. Red Rose 12. Aphie James 13.

COLUMBIA.—THEATRE (F. L. Brown): The Red Rose 11. Alma, Where Do You Live? 13. Aphie James in Judy O'Hara 15.

SOUTH DAKOTA.

HURON.—GRAND (James Daum): Sanford Dodge in The Right of Way 1 pleased medium house; Mr. Dodge was well received. The Rivals 12, 13. Third Degree 15.

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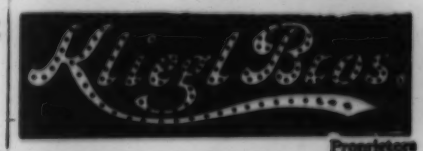

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TENNESSEE.

NASHVILLE.

A Record Season Looked for Here—A. O. Wells to Manage the Bijou.

Manager Sheets, of the Vendome, has announced many attractions to be presented this season, causing Nashville theatregoers to look forward with joyous anticipation. The Vendome will open 13 with The Girl in the Train. Madame Sherry will hold the boards during the first part of Fair Week, 18-20, and Polly of the Circus 21-23.

It is announced that vaudeville will hold the boards at the Orpheum, which also opens 4. Adelaide Norwood, Jacobs's Dogs, Ward and Curran, Brown and Newman, Black Brothers,

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Barnes and King, and Billy Barren constitute the opening bill.

Record crowds have been attending the Fifth Avenue lately, the waiting list extending through the long lobby into the street.

All the motion picture houses are doing good business, and another one, with W. P.Ready behind it, is being built.

M. S. GROSSMAN.

KNOXVILLE.—STAUB'S (Fritz Staub): Al. G. Field's Greater Minstrels 8. Girl in the Train 12. Madame Sherry 15. Polly of the Circus 19. Red Rose 21. Alma, Where Do You Live? 25, 26.——WELLS'S BIJOU (Corbin Shield): Vaughan Glaser in St. Elmo 4-9.——GRAND (Frank Rogers): The Lillian Sisters, Hansen and Dixon's Merry Kids, Carroll, Juggler, Queen Mab and Weiss, Olympic Trio, motion pictures Aug. 28-2; good houses all week in spite of the opening of the new vaudeville house, the Gay. The Five Musical Lassies, Cook and Beall, Art Raphael, Gladys Wilbur, and motion pictures 4-9.——GAY (Fred Martin): Opened 28, and drew packed houses all week and pleased. Motion pictures, Colton and Darrow, the Three Welseys, Burt Carl and the Rhett Sisters, the Comedy Masons, and the Aeroplane Girl, the Prentice Trio, the Tomassoo, Freeman and Fiske, Billy X. Burns, Gregoire and Elmira.

CHATTANOOGA.—ALBERT (C. W. Rex): The Smart Set Aug. 30 pleased fair business. Al. G. Field's Minstrels 7. The Girl in the Train 12. Madame Sherry 16.——BIJOU (C. W. Rex): St. Elmo 7-9. The Hoosier Schoolmaster 11-16.

TEXAS.

TEMPLE.—MAJESTIC NO. 2 (George W. Lemley): Franklin Stock co. in The Doctor Aug. 28. Spending a Million 31. The Montana Outlaw 1. Hotel Topsy Turvy 4.——AIRDOME (James Buck): Has discontinued stock, and is now running pictures only.——COLONIAL (Woodall and Carr): Neal Woodall continues to please good houses with his singing.——MAJESTIC NO. 1 (Frank Lucus): Al. Dunlap is singing spotlights.

MELBURNE.—YALE (Wood and Roper): Motion pictures and songs 4-9 to capacity.——MAJESTIC (J. F. Green): Vaudeville and pictures 4.

UTAH.

SALT LAKE CITY.

Colonial and Orpheum Entertained Good Business—Outdoor Attractions on the Wane.

At the Orpheum Aug. 27-2 were seen Alsace and Lorraine, who had a bright and cheerful setting for their various musical instruments, each of which they play to good effect. Holmes, Wells and Finlay do a conventional song and dance sketch in a snappy way that never fails to score. Emma Dunn and co. have a pathetic playlet, The Baby, which was quiet and pleasing. John Corcoran and Haviland Dixon were vociferously popular in their burnt-cork sketch. General Edward Lavine was, as ever in his same old sketch, popular. Willa Holt Wakefield was charming and pretty. Charles Ahearn cycling comedians gave the comical side of bicycling the limit. In their line they are never excelled here.

Manager Sutton, of the Orpheum, has been called temporarily to Denver to take care of the house there during the illness of Manager Carson. He will return as soon as Mr. Carson is sufficiently recovered. In the meantime Howard Garrett has charge here.

The cooling down of the weather the past week gives the pleasure resort people a chance to contemplate their rapidly approaching finish. And all the while the theatre people are expanding their smiles while they behold their various houses grow more beautiful by reason of paint and polish. It looks as if everything would open with a bum. We are already beginning to feel the thrill of the Panama Exposition.

C. E. JOHNSON.

VERMONT.

BRATTLEBORO.—AUDITORIUM (George E. Fox): Girl Who Dared 2; excellent co.; light house. Sunny South co. 8.

ST. ALBANS.—OPERA HOUSE (T. B. Walsh): Guy Brothers' Minstrels 9. Blue Mouse 15. White Squaw 20.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): Hadley's pictures pleased good house Aug. 30. Guy Brothers' Minstrels 11.

BENNINGTON.—OPERA HOUSE (C. A. Wood): Three Twins 1; excellent co. and business.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): Alma, Where Do You Live? 4, 5 pleased fair business. The Red Rose 6 pleased good business. Madame Sherry 7-9. Polly of the Circus 13.——BIJOU (C. I. McKee): The House Next Door 4-9; nice houses. School Days 11-16.——COLONIAL (E. P. Lyons): Jadoo, Gwyne and Gossette, Three Troubadours, and pictures 4-9 to capacity.

STAUNTON.—BEVERLEY (Berkman and Shultz): The Nest Egg 4; two large and enthusiastic audiences. Alma, Where Do You Live? 6. Girl in the Taxi 15. Beverly 21. Thief 23. Creatore's Band 27. Private Secretary 28. Frederick the Great 29.

ROANOKE.—ACADEMY (C. W. Beckner): Madame Sherry 12. Gamblers 19. Mrs. Carter to follow.——ITEM: The appointment of Manager Becker is a popular one. Prospect bright for good season.

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WASHINGTON.

SPOKANE.

Praise for Jane Kelton and Del Lawrence—Manager Hayward Makes a Confession.

The Missouri Girl was presented at two performances in the Auditorium 3, 4 to fair business.

Jane Kelton as Beverly scored nicely in Beverly of Graustark at the American Aug. 27-2, and Del S. Lawrence appeared as the Prince. The Aviator 3-9.

Harry C. Hayward, manager of the Auditorium Theatre and resident of Spokane for thirty years, admitted a few days ago that he had never attended a baseball game. "I almost saw one about twelve years ago," he said, "and had it not been for one of the most rabid fans in the country I might be sneaking away every afternoon to see the champions smash the ball; but when I saw this fan in full action before the game started, I made a beeline for the first car to town and thus escaped what I look upon as a disease called 'baseballitis.'" It should be added that Mr. Hayward is a native of England and that he served his apprenticeship as call boy in Henry Irving's playhouse in London.

John Considine, who arrived in Spokane 1 to pass several days chicken hunting north of here, announced that a $250,000 home for the Orpheum Theatre will be erected in this city. The house will have seating capacity for from 1,700 to 1,800, and is to be modern in every detail. He said also that 150 acts, most of which have never been seen in America, have been booked for the circuit.

J. D. Williams, who left Spokane two years ago and has in that time become head of one of the largest picture syndicates in Australia, where he has several large houses, has come to Spokane for a visit. He is accompanied by E. L. Thompson, a Councilman of Sydney, N. S. W. The purpose is to obtain American and European ideas. They will visit the Eastern cities and afterward sail from New York for London to travel on the Continent.

F. N. Withey, manager for Mlle. Tharma d'Swisky, was in Spokane this week arranging for the appearance of the dancer with her symphony orchestra at the Auditorium Dec. 12.

Channing Ellery's Band closed arrangements for a series of twenty concerts at Natatorium Park, beginning 12. Taddeo di Girolamo will conduct.

J. L. Kerr, head of Tillibum Guild of the Mystic Order of Bagmen from Bagdad, was in Spokane this week arranging for a visit of thirty members from Seattle to assist the local drummer in prying the lid off the Spokane Interstate Fair on Oct. 2. The party will travel to Spokane in a special coach, also carrying a car of special scenery. Following a parade through the city, there will be a public initiation of a hundred candidates at the Fair grounds.

W. S. McCREA.

SEATTLE.

Stock Offerings at the Seattle and Lois—The Metropolitan to Open This Month.

The Pringle Stock co. presented Adrift in the World Aug. 27-2 at the Seattle before small and medium houses. In the cast were Ann Phillips, Ida Daniels, Grace Fredericks, Eleanor Robison, Verne Layton, Al. McKay, E. Foster Taylor and others. The Flower of the Ranch 3-9.

At the Lois the Sandusky Stockdale co. gave a good presentation of The Spoonders 27-2 before audiences averaging fair business. Myrtle Vane, Clara Beyers, Eva Earle French, Kernan Cripps, Carl Stockdale, Ermin Beavey, Edward Lawrence, Lloyd Ingraham and others contributed to the success of the performances. Same co. in Classmates 3-9.

The Moore was dark 27-1. Grand musical and aesthetic entertainment 2, under the auspices of the American Woman's League. Miss Nobody from Starland 3-6.

The Metropolitan, near the corner of Fourth Avenue and University, is nearly completed and will open Oct. 2.

BENJAMIN F. MESSERVEY.

TACOMA.—THEATRE: Vaudeville Aug. 25; big business.——STADIUM: Burning of Rome 4, 5; when it is expected that 50,000 people will be in attendance.

FRANK COLE.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): The Traveling Salesman 4, 5; good business. The Girl in the Train 6, 7. Brewster's Millions 8, 9. The Commuters 11. Seven Days 15, 16.——APOLLO (H. W. Rogers): The Kentucky Belles; S. R. O. Rice's Daffydils co. 18-23.

WESTON.—CAMDEN OPERA HOUSE (Guy F. Gregg): Flanegan's Honeymoon 8. Along the Suwanee River 11. Seven Days 14.——UNDER CANVAS: Young Buffalo Bill 11.——CARNIVAL: The Great Empire Shows Aug. 28-2; good business during three days of good weather.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe): The Nest Egg 5; good; fair business; Lydia Knott excellent in her part. The Man on the Box 11. Madame Sherry 13.

FAIRMONT.—UNDER CANVAS: Young Buffalo's Wild West 7; capacity in afternoon but smaller in evening.——HIPPODROME: Vaudeville opened 4; good business.

WISCONSIN.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): The Gillespie Players pleased good houses Aug. 28-2. Lonesome Pine enjoyed good houses 4. The Traveling Salesman 8. Peck's Bad Boy 9. The Rosary 12. The Cow and the Moon 15. The Indian's Secret 16.

OSHKOSH.—GRAND (J. E. Williams): Trixie Friganza in The Sweetest Girl in Paris Aug. 29; house packed; fine performance. A Married Bachelor 3; good house matinee and night. Barnum, the hypnotist, 4-9 opened to good business.

APPLETON.—THEATRE (E. L. Goldberg): A Married Bachelor Aug. 30; small house; fair performance. The Hale Stock co. 3-8 pleased large audience on opening night. The Cow and the Moon 9. The Girl and the Tramp 10. The Servant in the House 13.

JANESVILLE.—GRAND (Peter L. Myers): Servant in the House 4. Peck's Bad Boy 7. Rosary 9. Traveling Salesman 11. Cow and the Moon 16.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): Barnum, hypnotist, Aug. 30-3; big business. Messenger Boy 4; good satisfaction. Cow and the Moon 8.

OCONTO.—TURNER (Walter Roy): A Married Bachelor Aug. 30, 31; good co.; fair house. Francis Green Stock co. 5-7.

EAU CLAIRE.—GRAND (C. D. Moon): Trixie Friganza in The Sweetest Girl in Paris 3; crowded house; satisfaction.

CANADA.

MONTREAL.

Ralph Herz Opened Season at His Majesty's—Parks Still Prosperous.

Dr. De Luxe opened season at His Majesty's to two good houses 4. Performance bright and tuneful and seemed to make a hit with the holiday audiences. Ralph Herz was dryly humorous in the title-role. Polly Prim and Charlotte Gray both deserve credit for singing and dancing. Taken altogether, the performance was an enjoyable one. The Beauty Spot 11-16.

Houdini, the handcuff expert and prison breaker, is the headliner at the Orpheum. Besides his work at the theatre, Houdini gives an exhibition of jumping into the Lachine Canal heavily manacled and releasing himself in a very short space of time. Frank Durpes is a clever monologist. Charlotte St. Elmo sings some catchy songs. Other items are Joseph F. Willard and Harry Bond in The Battle of Bunco Hill, the Dixie Serenaders, Jewel's Manikins, and the Musical Avaloes.

Mlle. Fantastique, an opera given by a French troupe, is one of the features at the Francais.

The Yankee Doodle Girls are drawing good crowds to the Royal, and L'Heritage Fatal is the bill at the National.

Sohmer Park closed its regular season 2 with a good bill, and Dominion Park is still doing good business in spite of the cooler weather.

The Dante Inferno pictures are in their third week at the Princess.

W. A. TREMAYNE.

CALGARY, ALTA.—LYRIC (W. B. Sherman): Sherman Stock co. Aug. 28-30 in A Daughter of the People. The Blue Mouse 31-2; fair co. and business. The Traveling Salesman 4-6. The Gay Mr. Tompkins 7-9.——ORPHEUM (W. B. Sherman): The Lewis and Lake Musical Comedy co. 28-30. Finnegan's Flats. The Merry Whirl 31-2; capacity; Fred Ardath and Max Asher are a very clever pair of comedians and well supported. Seven Days 4-6. Are You a Moose? 7-9.——EMPIRE (M. Kyle): Started its season 31 with an excellent vaudeville bill; headed by the Doria Grand Opera Trio; big business.——VICTORIA PARK: The Gentry Dog and Pony Show 30; good business.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The Little French Maid Labor Day and 5; opened to two very good holiday houses and pleased. Constance Crawley opened 6 with a double bill; Oscar Wilde's A Florentine Tragedy and The Taming of the Shrew, to be followed during the week by Romeo and Juliet and Rostand's The Romancers. An extension of the engagement is not improbable.

ST. THOMAS, ONT.—GRAND: Cat and the Fiddle 11.——ITEM: Advance bookings indicate good season.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ACROSS THE PACIFIC (Stair and Havlin, mgrs.): Paterson, N. J., 11-16. Washington, D. C., 18-23.

ANGEL AND THE OX (Holden and Edwards, mgrs.): Baltimore, Md., 11-16.

ANOTHER MAN'S WIFE: Washington, D. C., 11-16.

ARAB, THE (Henry B. Harris, mgr.): Philadelphia, Pa., 4-16. New York city 18—indefinite.

ARLISS, GEORGE (Liebler and Co., mgrs.): Pittsburgh, Pa., 11-16. New York city 18—indefinite.

AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Youngstown, O., 11-13. Wheeling, W. Va., 14-16. Pittsburgh, Pa., 18-23.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Salem, Mass., 11-13. Fall River 14-16. Westerly, R. I., 18. Rockville, Conn., 19, 20. Meriden 21. Waterbury 22, 23.

AVIATOR, THE (E. E. Trousdale, mgr.): New Richmond, Wis., 13. Menomonie 14. Superior 16. Hibbing, Minn., 18. Virginia 19. Ashland, Wis., 20. Ironwood, Mich., 21. Antigo, Wis., 22.

BABY MINE (Wm. A. Brady, Ltd., mgrs.): San Francisco, Cal., 2-16.

BABY MINE (Eastern: Wm. A. Brady, Ltd., mgrs.): Montreal, P. Q., 11-16. Brockville, Ont., 18. Kingston 19. Peterborough 20. Hamilton 21. Woodstock 22. Galt 23.

BACHELOR'S HONEYMOON (Leon A. Gilson, mgr.): Green Bay, Wis., 13. Oshkosh 17. Edgerton 18. Janesville 19. Freeport, Ill., 22. Rockford 23. Waukegan 24.

BARRIER, THE (Maurice Barham, mgr.): Salt Lake City, U., 10-13. Pocatello, Ida., 14. Logan, U., 15. Brigham 16. Bingham Canyon 17. Rock Springs, Wyo., 18. Laramie 19. Cheyenne 20. Greeley, Col., 21. Ft. Collins 22. Boulder 23.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Trenton, N. J., 18. Easton, Pa., 19. Reading 20. Harrisburg 21. Altoona 22. Johnstown 23.

BELLEW, KYRLE (Charles Frohman, mgr.): Buffalo, N. Y., 11-13. Erie, Pa., 14. Toledo, O., 15. So. Bend, Ind., 16. Chicago, Ill., 18-30.

BEVERLY (Eastern: A. G. Delamater, mgr.): New Orleans, La., 11-16. Nashville, Tenn., 18-23.

BEVERLY (Southern: A. G. Delamater, mgr.): Lakewood, N. J., 13. Millville 14. Salem 15. Dover, Del., 16. Havre de Grace, Md., 18. Front Royal, Va., 19. Harrisonburg 20. Staunton 21. Hinton, W. Va., 22. Charleston 23.

BILLY (Messrs. Shubert, mgrs.): Ottawa, Kan., 13. Ft. Scott 14. Independence 15. Coffeyville 16. Joplin, Mo., 17. Pittsburg, Kan., 18. Springfield, Mo., 19. Sedalia 20.

BILLY THE KID (Herbert Farrar, mgr.): Wilkes-Barre, Pa., 11-13. Scranton 14-16. Pittston 18. Berwick 19. Mt. Carmel 20. Hazleton 23.

BINNS HOLBROOK (Wm. A. Brady, mgr.): Chicago, Ill., 2-30.

BLUE BIRD (Liebler and Co., mgrs.): New York city Sept. 15—indefinite.

BLUE MOUSE (Fred R. Wright, mgr.): Burlington, Vt., 13. Plattsburg, N. Y., 14. St. Albans, Vt., 15. Sherbrooke, P. Q., 16. Newport, Vt., 18. Wht. River Jct., N. H., 19, 20. Vergennes 21. Claremont 22. Barre, Vt., 23.

BOURGE, EDMUND (Joseph Weber, mgr.): New York city Sept. 14—indefinite.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Cleveland, O., 11-16. Dayton 18-20. Columbus 21-23.

BURKE, BILLIE (Charles Frohman, mgr.): Atlantic City, N. J., 11-13. Trenton 14. Reading, Pa., 15. Harrisburg 16. Buffalo, N. Y., 18-20. Erie, Pa., 21. Ft. Wayne, Ind., 22. Toledo, O., 23.

CHECKERS (Kirke La Shelle Co., mgrs.): Findlay, O., 14.

CHERRY, CHARLES (Daniel Frohman, mgr.): Cleveland, O., 11-16.

CHIEF OF THE SECRET SERVICE (Al. Woods, mgr.): Toledo, O., 10-16.

CHORUS LADY (Southern: J. E. Early, mgr.): Cortland, N. Y., 13. Ithaca 14. Penn Yan 15. Geneva 16.

COMMUTERS, THE (Henry B. Harris, mgr.): Kansas City, Mo., 17-23.

CONCERT, THE (David Belasco, mgr.): New York city Sept. 14-Oct. 14.

CONVICT'S DAUGHTER (Ed. Anderson, mgr.): Kansas City, Mo., 10-16. Omaha, Neb., 17-20. Des Moines, Ia., 21-23.

COUNTISS, CATHRINE (Stair and Havlin, mgrs.): Newark, N. J., 11-16. Paterson 18-23.

COUNTRY BOY (Henry B. Harris, mgr.): Cheyenne, Wyo., 18.

COUNTRY BOY (Co. A: Henry B. Harris, mgr.): Newark, N. J., 11-16.

COUNTY SHERIFF (Eastern: O. E. Wee, mgr.): Easthampton, Mass., 13. Deep River, Conn., 14. Essex 15. Westerley, R. I., 16.

COUNTY SHERIFF (Western: O. E. Wee, mgr.): Algoma, Wis., 13.

COWBOY AND THE THIEF (Rowland and Gaskill, mgrs.): Boston, Mass., 11-16. Worcester 18-20. Springfield 21-23.

COWBOY GIRL (Central: S. T. West, mgr.): Elmwood, Ill., 13. Farmington 14. Lewistown 15. Manitou 16.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): New York city Aug. 10-Sept. 30.

DANIEL BOONE ON THE TRAIL (Eastern: Ben Howe, mgr.): Toledo, O., 17-23.

DANIEL BOONE ON THE TRAIL (Western: L. L. Harris, mgr.): Chicago, Ill., 3-23.

DEEP PURPLE (Liebler and Co., mgrs.): Chicago, Ill., Aug. 26—indefinite.

DEEP PURPLE (Liebler and Co., mgrs.): New York city 2-16.

DENVER EXPRESS (Chas. A. Taff, mgr.): Cincinnati, O., 11-16. St. Louis, Mo., 17-23.

D'ORSAY, LAWRANCE (John Cort, mgr.): Poughkeepsie, N. Y., 18.

DREW, JOHN (Charles Frohman, mgr.): New York city Sept. 4—indefinite.

DRIFTWOOD (Leffler-Bratton Co., props.): Knoxville, Tenn., 11-16. Chattanooga 18-23.

ELI AND JANE (Harry Green, mgr.): Blockton, Ia., 13. Ravenswood, Mo., 14. McFall 15. Jamison 16. Jamesport 18. Princeton 19. Lineville, Ia., 20. Allerton 21. Seymour 22. Newton, Mo., 23.

EVERYWOMAN (Eastern: Henry W. Savage, mgr.): New York city Sept. 4—indefinite.

EXCUSE ME (Eastern: Henry W. Savage, mgr.): Boston, Mass., Aug. 24—indefinite.

EXCUSE ME (Western: Henry W. Savage, mgr.): New York city Aug. 14—indefinite.

FAIRBANKS, DOUGLAS (Wm. A. Brady, mgr.): New York city Aug. 24—indefinite.

FARNUM, DUSTIN AND WILLIAM (A. H. Woods, mgr.): Chicago, Ill., Sept. 1—indefinite.

FIRING LINE (A. G. Delamater, mgr.): Pittston, Pa., 20. Scranton 21. Stroudsburg 22. So. Bethlehem 23. Phoenixville 25.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Louisville, Ky., 10-16.

GAMBLERS, THE (Western: Authors' Producing Co., mgrs.): Asbury Park, N. J., 15.

GAMBLERS, THE (Southern: Authors' Producing Co., mgrs.): Norristown, Pa., 18.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Altoona, Pa., 13, 14.

GET-RICH-QUICK WALLINGFORD (Co. A: Cohan and Harris, mgrs.): New York city Sept. 19, 1910-Sept. 23, 1911.

GET-RICH-QUICK WALLINGFORD (Co. B: Cohan and Harris, mgrs.): Milwaukee, Wis., 10-16.

GEORGE, GRACE (Wm. A. Brady, mgr.): Cleveland, O., 11-16.

GIRL AND THE TRAMP (Co. A: Tom Wilson, mgr.): Hinton, W. Va., 13. Covington, Va., 14. White Sulphur Springs, W. Va., 15. Lynchburg, Va., 16. Front Royal 18. Luray 19. Gordonville 20. Fredericksburg 21. Petersburg 22. Newport News 23.

GIRL AND THE TRAMP (Co. B: Bert Bence, mgr.): Norman, Okla., 13. Shawnee 14. Stillwater 15. Perry 16. Oklahoma City 17. Lawton 18. Altus 19. Hobart 20. Elk City 21. Geary 22. El Reno 23. Ponca 25.

GIRL AND THE TRAMP (Co. C: Fred A. Byers, mgr.): Amherst, Wis., 13. Kaukauna 14. Green Bay 15. Seymour 16. Grand Rapids 17. Wausau 18. Marshfield 19. Black River Falls 20. La Crosse 21. Spring Valley, Minn., 22. Rochester 23.

GIRL AND THE TRAMP (Co. D: E. C. Rockwell, mgr.): Blairsville, Pa., 13. Greensburg 14. Altoona 15. Johnstown 16. Lewiston 18. Bellefonte 19. Lock Haven 20. Williamsport 21. Bloomsburg 22. Mahanoy City 23.

GIRL FROM RECTOR'S (Max Plohn, mgr.): Montgomery, Ala., 13. Salem 14. Mobile 15. Scranton, Miss., 16. New Orleans, La., 17-23.

GIRL IN THE TAXI (A. H. Woods, mgr.): Brooklyn, N. Y., 11-16. Philadelphia, Pa., 18-23.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Peterboro, N. H., 13. Greenville 14. Ipswich, Mass., 15. Lawrence 16.

GIRL WHO DARED (F. A. Wade, mgr.): Wht. River Junction, Vt., 13. Franklin, N. H., 14. Laconia 15. Concord 16.

GLASER, VAUGHAN (W. B. Garyn, mgr.): Buffalo, N. Y., 11-16.

GOLDEN RULE, LTD. (Charles Dickson, mgr.): New London, Conn., 23.

GOOSE GIRL (Baker and Castle, mgrs.): Pittsburgh, Pa., 11-16. Butler 18. Warren 19. Jamestown, N. Y., 20. Fredonia 21. St. Catharines, Ont., 22. Brantford 23.

GRAUSTARK (Baker and Castle, mgrs.): St. Paul, Minn., 11-16. Minneapolis 17-23.

GRAUSTARK (Southern: Baker and Castle, Easton, Md., 13. Oxford 14. Salisbury 15. Soldiers' Home, Va., 18. Newport News 19.

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Petersburg 20, Laurenceville 21, Henderson, N. C., 22, Oxford 23.
HACKETT, JAMES K. (J. K. Hackett, mgr.): St. Louis, Mo., 10-16, Chicago, Ill., 18—indefinite.
HACKETT, NORMAN (Stair and Havlin, mgrs.): Toledo, O., 11-16, Dayton 18-20, Columbus 21-23.
HANS HANSON (Louis Reis, mgr.): Elbow Lake, Minn., 13, Campbell 14, Brown Valley 15, 16.
HAWTREY, WILLIAM (A. G. Delamater, mgr.): St. Paul, Minn., 10-16.
HODGE, WILLIAM (Liebler and Co., mgrs.): Chicago, Ill., Sept. 2—indefinite.
HOOSIER SCHOOLMASTER (J. D. Stanton, mgr.): Chattanooga, Tenn., 11-16.
HOUSE NEXT DOOR (Schiller Amusement Co., mgrs.): Savannah, Ga., 11-16, Birmingham, Ala., 17-23.
HUMAN HEARTS: St. Louis, Mo., 10-16.
IN OLD KENTUCKY (Litt and Dingwall, mgrs.): Brainerd, Minn., 13, Fargo, N. D., 14, Crookston, Minn. 15, Grand Forks, N. D., 16.
IRISH PLAYERS (Liebler and Co., mgrs.): Boston, Mass., Sept. 23—indefinite.
JAMES, ALPHIE: Charleston, S. C., 21.
KELCEY, HERBERT, AND EFFIE SHANNON: Chicago, Ill., Sept. 4—indefinite.
KOLKER, HENRY (Henry W. Savage, mgr.): Allentown, Pa., 21, 22, Trenton, N. J., 23.
LIGHT ETERNAL (Stair and Havlin, mgrs.): Kansas City, Mo., 11-16, St. Joseph 17-20, Omaha, Neb., 21-23.
LYTELL, BERT, AND EVELYN VAUGHN: Rochester, N. Y., 11-16.
McINTYRE, FRANK (Henry B. Harris, mgr.): New York city Sept. 4—indefinite.
MANN, LOUIS (Werba and Luescher, mgrs.): Utica, N. Y., 12, 13, Rochester 14-16, Baltimore, Md., 18-23.
MANTELL, ROBERT (Wm. A. Brady, mgr.): New York city 4-16.
MASON, JOHN (Messrs. Shubert, mgrs.): New York city Aug. 14—indefinite.
MELVILLE, ROSE (J. R. Sterling, mgr.): Grand Rapids, Mich., 10-13, Kalamazoo 14, Battle Creek 15, Jackson 16, Detroit 17-23.
MILLER, HENRY (Klaw and Erlanger, mgrs.): Seattle, Wash., 10-16.
MISSOURI GIRL (Central: Merle H. Norton, mgr.): Corydon, Ia., 13, Seymour 14, Centerville 15, Unionville, Mo., 16, Milan 18, Novinger 19, Mayesville 20, Chillicothe 21, Marceline 22, Carrollton 23.
MISSOURI GIRL (Eastern: Norton and Farrell, mgrs.): Lockhaven, Pa., 13, Bellefonte 14, Jersey Shore 15, Bloomsburg 16, Towanda 18, Binghamton, N. Y., 19, Cooperstown 20, Schuylerville 23.
MISSOURI GIRL (Western: Norton and Rith, mgrs.): Walla Walla, Wash., 13, North Yakima 15, Ellensburg 16, Cle Elum 18, Puyallup 19, Tenino 20, Olympia 21, Aberdeen 22, Montesano 23, Tacoma 24.
MONG, WILLIAM V. (A. A. Powers, mgr.): Great Falls, Mont., 13, Helena 14, Missoula 15, Wallace, Ida., 16, Spokane, Wash., 17, 18, Yakima 19, Tacoma 20, Victoria, B. C., 21, Vancouver 22, 23.
MOTHER (Wm. A. Brady, mgr.): St. Louis, Mo., 10-23.
MURPHY, TIM: Atlanta, Ga., 16.
NAZIMOVA, MME. (Charles Frohman, mgr.): Utica, N. Y., 21, Syracuse 22, 23.
OVER NIGHT (William A. Brady, mgr.): Boston, Mass., Aug. 7—indefinite.
PAID IN FULL (Wagenhals and Kemper, mgrs.): Toronto, Ont., 11-16, Cleveland, O., 18-23.
PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Albion, Ind., 13, Paulding, O., 14, Ottawa 15, Lima 16, Nevada 18, Bucyrus 19, Wadsworth 20, Loudonville 21, Liverpool 22, Steubenville 23.
PASSERS-BY (Charles Frohman, mgr.): New York city 14-23.
POLLY OF THE CIRCUS (Eastern: A. S. Stern, mgr.): Rochester, N. Y., 11-13, Syracuse 14-16, Buffalo 18-23.
POLLY OF THE CIRCUS (Western: A. S. Stern, mgr.): Richmond, Va., 13, Winston-Salem, N. C., 14, Charlotte 15, Greenville, S. C., 16, Asheville, N. C., 18, Knoxville, Tenn., 19, Chattanooga 20, Nashville 21-23.
POMANDER WALK (Liebler and Co., mgrs.): New York city 2-16, Boston, Mass., 18—indefinite.
POYNTER, BEULAH (Burt and Nicolai, mgrs.): St. Louis, Mo., 10-16, Louisville, Ky., 17-23.
QUINCY ADAMS SAWYER (National Comedy Co., props.): Albany, N. Y., 13, St. Johnsville 14, Utica 15, Oswego 16, Ithaca 18, Cortland 19, Marathon 20, Corning 21, Binghamton 22, Elmira 23.
ROCK OF AGES (Rowland and Clifford, mgrs.): Des Moines, Ia., 10-13, Peoria, Ill., 14-16, Chicago 17-23.
ROSALIND AT THE RED GATE (Gaskell and MacVitty, mgrs.): Logansport, Ind., 13, Peru 14, Tipton 15, Frankfort 16, Kokomo 18, Elwood 19, Marion 20, Muncie 21, Springfield, O., 22, 23.
ROSARY, THE (Gaskell and MacVitty, mgrs.): Estherville, Ia., 13, Spirit Lake 14, Spencer 15, Emmetsburg 16, Sioux Falls, S. Dak., 17, Hartley, Minn., 18, Luverne 19, Rock Rapids, Ia., 20, Cherokee 21, Storm Lake 22, Ft. Dodge 23.
ROSARY, THE (Coast: Rowland and Clifford, mgrs.): Sterling, Ill., 13, Bushnell 14, Macomb 15, Hannibal, Mo., 16, Macon 18, Columbia 19, Marshall 20, Paola, Kan., 21, Lamar, Mo., 22, Springfield 23, Joplin 24, 25.
ROSARY, THE (Co. 1: Rowland and Clifford, mgrs.): Indianapolis, Ind., 11-16, Ft. Wayne 17, 18, Nappanee 19, Goshen 20, So. Bend 21-23.
ROSARY, THE (Co. 2: Rowland and Clifford, mgrs.): Portage, Wis., 13, La Crosse 14, Chippewa Falls 15, Stillwater, Minn., 16, St. Paul 17-23.
ROSARY, THE (Southern: Rowland and Clifford, Inc., mgrs.): Carbondale, Ill., 13, Harrisburg 14, McLeansboro 15, Mt. Vernon 16, Belleville 17, Centralia 18, Mt. Carmel 19, Mt. Vernon, Ind., 20, Vincennes 21, Washington 22, Evansville 23, 24.
ROSARY, THE (Western: Rowland and Clifford, Inc., mgrs.): Rantoul, Ill., 13, Champaign 14, Pontiac 15, Ottawa 16, Streator 17, Kewanee 18, Galesburg 19, Monmouth 20, Moline 21, Clinton, Ia., 22, Davenport 23, Rock Island, Ill., 24.
ROSS, THOMAS W. (Frazee and Lederer, mgrs.): Chicago, Ill., Aug. 19—indefinite.
ROUND UP, THE (E. J. Cohn, mgr.): Boston, Mass., 4-16.
ROYAL SLAVE (George H. Bubb, mgr.): Avon, Ill., 13, Abingdon 14, Stronghurst 15, Dallas City 16, New London, Ia., 18, Salem 19, Mt. Pleasant 20, Brighton 21, Richland 22, Ottumwa 23, Ft. Madison 24.
ST. ELMO (Glaser and Stair, mgrs.): Nashville, Tenn., 11-16, Memphis 17-23.
SCOTT, CYRIL (Messrs. Shubert, mgrs.): New York city Sept. 16—indefinite.
SEARS, ZELDA (Joseph M. Gaites, mgr.): Boston, Mass., Sept. 2—indefinite.
SERVANT IN THE HOUSE (Gaskell and MacVitty, props.): Appleton, Wis., 13, Sheboygan 14, Chilton 15, Sturgeon Bay 16, Green Bay 17, Antigo 18, Rhinelander 19, Tomahawk 20, Merrill 21, Wausau 22, Stevens Point 23, Grand Rapids 24.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Aug. 28-Sept. 16.
SIR PERKINS (C. Jay Smith, mgr.): Chesaning, Mich., 13, Bay City 14, Port Huron 15, Flint 16, Saginaw 17, Yale 18, Mt. Clemens 19, Monroe 20, Chelsea 21, Concord 22, Albion 23, 24.
SPEED (Messrs. Shubert, mgrs.): New York city Sept. 9—indefinite.
SQUAW MAN (Gilman and Co., mgrs.): Oskaloosa, Ia., 13, Ottumwa 14, Albia 15, Centerville 16.
STAHL, ROSE (Henry B. Harris, mgr.): New York city Aug. 31—indefinite.
STAMPEDE, THE (A. G. Delamater, mgr.): Chicago, Ill., 11-16, Peoria 17, 18, Springfield 19, 20, South Chicago 21-23.
STRUGGLE, THE (Willis Amusement Co., mgrs.): Chicago, Ill., 10-30.
TEN NIGHTS IN A BAR ROOM: Philadelphia, Pa., 11-16.
THAIS (Joseph M. Gaites, mgr.): Pittsburgh, Pa., 11-16, Toronto, Ont., 18-23.
THIEF, THE (Eastern: Geo. A. Sullivan, mgr.): Havre de Grace, Md., 13.
THIEF, THE (Western: H. O. Emery, mgr.): Houma, La., 16, Thibodeaux 17, Donaldsonville 18, Plaquemine 19, Baton Rouge 20, Kentwood 21, Brookhaven, Miss., 22, Yazoo 23.
THIRD DEGREE (United Play Co., mgrs.): Chicago, Ill., 2-16, Milwaukee, Wis., 17-23.
THURSTON, ADELAIDE (Cohan and Harris, mgrs.): Chicago, Ill., Sept. 11—indefinite.
THY NEIGHBOR'S WIFE (Daniel Frohman, mgr.): New York city 5-16.
TOWN MARSHAL (O. E. Wee, mgr.): Exeter, N. H., 13, North Attleboro, Mass., 14, Attleboro 15, Taunton 16, Fitchburg 18, East Pepperell 19, Nashua, N. H., 20, Clinton, Mass., 21, Southbridge 22, Willimantic, Conn., 23.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Cincinnati, O., 10-16.
TRAVELING SALESMAN (Eastern: A. S. Stern, mgr.): Harvard, Ill., 13, De Kalb 14, Sycamore 15, Aurora 16, Joliet 17, Elgin 18, Ottawa 19, Streator 20, La Salle 21, Sterling 22, Rock Island 23, Davenport, Ia., 24.
TRAVELING SALESMAN (Western: A. S. Stern, mgr.): Denver, Colo., 11-16, Victor 17, Colorado Springs 18, Cheyenne, Wyo., 19, Rock Springs 20, Salt Lake City, U., 21-23, Ogden 24.
TROUSDALE, BOYD (E. H. Brown, mgr.): Pawnee City, Neb., 13, Beatrice 14, York 15, Hastings 16, Grand Island 17, Kearney 18, North Platte 19, Alliance 20, Deadwood, S. D., 21, Lead 22, Belle Fourche 23.
UNCLE TOM'S CABIN (Kibbie and Martin, mgrs.): Stoughton, Wis., 13, Madison 14, Waukesha 15.
UNCLE TOM'S CABIN (Kibbie and Martin, mgrs.): Greenville, Pa., 13, New Castle 14, Beaver Falls 15, Greensburg 16.
UNCLE TOM'S CABIN (Stetson's): Lancaster, Pa., 13, Columbia 14, York 15, Annapolis, Md., 16.
UNCLE TOM'S CABIN (Terry's): Shelbiburg, Ia., 13, Solon 14, Hills 15, Kinross 16.
WARE, HELEN (Henry B. Harris, mgr.): Boston, Mass., 4-16, New York city 19—indefinite.
WHAT THE DOCTOR ORDERED (Wagenhals and Kemper, mgrs.): Toronto, Ont., 11-16, New York city 20—indefinite.
WHEN A WOMAN WILLS (Co. A: Carlos Inskeep, mgr.): Davis, W. Va., 13, Weston 14, Buckhannon 15, Marlinton 16, Ronconverte 18, Beckley 19, Hinton 20, Wht. Sulphur Springs 21, Covington, Va., 22, Clifton Forge 23.
WHEN A WOMAN WILLS (Co. B: Carlos Inskeep, mgr.): Elk City, Okla., 13, Amarillo, Tex., 14, Plainview 15, Tulia 16, Memphis 18, Quanah 19, Henrietta 20, Sherman 21, Denison 22, Dallas 23.
WHEN A WOMAN WILLS (Co. C: Carlos Inskeep, mgr.): Denver, Colo., 10-16, Colorado Springs 18, Canon City 19, Salt Lake City, U., 20-23.
WHITE SLAVE (Robert and John Campbell, mgrs.): Columbus, O., 11-13.
WHITE SQUAW: Rochester, N. Y., 14-16.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Washington, D. C., 11-16.
WISE, THOMAS, AND JOHN BARRYMORE (Charles Dillingham, mgr.): Chicago, Ill., Sept. 3—indefinite.
WOLF, THE (Ernest Lattmore, mgr.): Gilmer, Tex., 13, Mineola 14, Jefferson 15, Marshall 16.
WOMAN, THE (David Belasco, mgr.): Rochester, N. Y., 11-13, Buffalo 14-16, New York city 19—indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.
ALHAMBRA (Roche and Marvin, mgrs.): Chicago, Ill., July 24—indefinite.
AUDITORIUM (William Stoermer, mgr.): Los Angeles, Cal., July 10—indefinite.
BAKER: Spokane, Wash., Sept. 3—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BELGRADE (J. E. Lewis, mgr.): Rome, N. Y., Aug. 14—indefinite.
BENNETT, J. MOY: Cobalt, Can.—indefinite.
BIJOU: Pawtucket, R. I., Aug. 14—indefinite.
BIJOU (Geo. A. Haley, mgr.): Woonsocket, R. I.—indefinite.
BISHOP, CHESTER (M. Hartman, mgr.): Grand Rapids, Mich., Sept. 3—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—indefinite.
BUNTING, EMMA: Atlanta, Ga.—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CAPE (E. V. Phelan, mgr.): Peaks Island, Me., June 24—indefinite.
CLEVELAND PLAYERS: Cleveland, O., Aug. 21—indefinite.
CODY, LEWIS J. (Cole and Dull, mgrs.): Stamford, Conn., Aug. 28—indefinite.

(Continued on page 29.)

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Leading Man, Essanay Chicago Company

"SPECTATOR'S" COMMENTS

THERE have been instances recently of writers in motion picture class journals arguing that motion pictures are deteriorating—not alone standing still, but going backward. Strange to say, these contentions come in class periodicals at the very time when the public press is at last beginning to discover that motion pictures have advanced to a point where they are entitled to serious critical attention. One of the writers who is decrying picture progress declares that "in the past six months there has been turned loose upon the exchanges more imbecilic inconsequential rot than has been unloaded since the days of the fifty-foot comedies." He somewhat qualifies this extreme assertion by admitting the production of a number of big subjects, but he still thinks the bad so far outweigh the good that the final result is distinctly unfavorable. Is the general average of motion picture production so bad as all that? Let us see.

* * * *

First, it may be admitted that the average motion picture story is far from what it should be and probably from what it will be in good time. The story does not yet hold the important place in the producer's calculations that it should hold and that it holds in other forms of fictional publication. Proof of this lies in the single fact that the author of scenarios is not yet considered of enough consequence to have his name attached to his work, as is done in other kinds of publications, stage and printed. It is evident also from a mere survey of the motion pictures that are produced, that great numbers of them are only rehashes of previous stories, hasty and rambling comics thrown together by the directors, often on the spur of the moment, or wild, illogical melodramas twisted around some sensational scene or episode. And too often when a big idea really crops out, it is butchered in the construction. In short, there are not enough really high class compositions.

* * * *

All of this is conceded—pictures are not yet all that the serious student would like to see them be. But, are they no better than a year ago? The Spectator believes that careful, good tempered consideration of this question will prompt the unqualified verdict that the general average of motion picture production, both abroad and in America, is superior to that of last year, in similar degree that last year's was superior to that of the year before and that the year's before was superior to its predecessors'. The reason why so many people argue to the contrary is that their ideals have improved. They now expect and demand more than they did before. Faults which they overlooked a year ago are now easily discernible. Elegance of acting, expression and settings which were new to them a year ago are commonplace now and accepted as a matter of course. Stories and plots and methods of construction are coming in for analysis and critical dissection in a way that was formerly rarely attempted. Instead of a dozen students of the photoplay as literature there are now hundreds—nay thousands. And so it is that we are suddenly discovering how much "inconsequential rot" is actually being produced. But there is no more of it produced now than there ever was, in proportion to the total amount of production. And much of what there is is partly due to the mass of new and unskilled producers that are breaking into the business.

* * * *

There are now being released in America about ninety new film subjects per week, counting those accumulated by the new National people, and the prospects are that the weekly releases will soon pass the hundred mark. The Licensed people alone are putting out an average of over forty and the Kalem Company group an average of over thirty. In this multitude of films, the mass of inferior stuff necessarily looks large. Indeed, if only a quarter of them were bad they would numerically outnumber the total production of two or three years ago. What must we think then, when we remember that not more than twenty-five per cent. can really be called worth while, leaving the remainder, say fifty to sixty subjects per week, more or less worthless? No wonder their multitude appears appalling to the impatient idealists. But when we pause and look back, remembering that there is hardly a manufacturer of the better class who would not look with horror on the most of his own productions of one, two and three years back, we are able to view the situation with more optimism. Three years ago there was only one company in America seriously trying to produce artistic films, either as to story or acting. Two years ago, or thereabouts, there were possibly two companies in this country making substantially successful efforts in the higher direction. A few months later there were three and now there are at least a dozen. Quite naturally their first steps toward improvement have been in the acting, stage management, settings and general story construction. That they have made giant strides in these directions, there is no question. The acting of to-day is far better than it ever was before and the manner of handling the stories has in every way kept pace. But the stories themselves—as Kipling would say, that's another story.

* * * *

The stories have not advanced in quality equally with the manner of production, and yet to say that they have not advanced at all is to go too far. There are, in the opinion of this writer, more original stories possessing real merit being produced to-day than ever before, and that, too, in proportion to the total production. Of adaptations and revisions of old picture stories there is no question also that they are better done than formerly. The Edison historical series are cases in point. The manner of their production is so far superior to the old style that there can be no comparison. It is the same with subjects that may be called patriotic or symbolical. Who would seriously compare The Vitagraph's Battle Hymn of the Republic with any old time film of this character? Take the releases for any one week and pick out from them the subjects that can be called meritorious and the result will be found most encouraging. The weakness, as already hinted, lies in the scarcity of strong, original material, whether of comedy or drama. It is along this line that film production needs most improvement and it can only be secured by encouraging new writers. Less hack writing and more original inspirational writing is the crying need. Do many of the manufacturers know what "hack writing" means? It will be well for some of them to find out.

* * * *

Even the Louisville *Courier-Journal* (it can't possibly be the Colonel) editorially congratulates Washington, D. C., on squelching the never-happened Beulah Binford film and calls on other cities to do the same. The Cincinnati *Star*, the Toledo *Blade* and the Pittsburg *Press* cry out in the same fashion. The Lord only knows how many other newspapers throughout the country are sending forth editorial thunder of similar sort. Like Don Quixote they march forth to slay imaginary monsters, and all the time the editors ought to know better. If they haven't yet learned the utter unreliability of their own news departments they are too dull for their jobs. One can have more charity for a certain limited class of clergymen seizing on this bugaboo for righteous denunciation. If it were not for the inventions of the yellow press, the sensation mongers, poor souls, would be at sore loss for something to rail at.

* * * *

Continuing the canard of connecting the Binford girl with motion pictures, the daily press, particularly the yellow portion, recently gave it a new angle. She was coming to New York, they declared, and would go on the stage and pose for motion pictures. She did come to New York, piloted by a speculator named Lucas, but, as THE MIRROR predicted, no film company would listen for a moment to the proposition. Even the vaudeville agent turned the scheme down. Nevertheless some papers with malicious pleasure, notably the New York *World*, continued to misrepresent the conditions. However, people having the good of motion pictures to heart need borrow no further trouble over the affair. It requires no prophet to assert that pictures of the girl in any form will never be publicly exhibited. If the Lucas person should, indeed, succeed in borrowing a camera he will merely waste his money. Meanwhile, the poor shallow, depraved and deluded girl who has been lured here by greedy and conscienceless men, will be cast adrift, with not one of the gang to give her a second thought. She is not a delectable individual, but she never knew any different and it is presumed that the men who would profit by her vicious past have at least had the opportunity of knowing better.

THE SPECTATOR.

Stacy, Brooklyn.

HARRY T. MOREY

Member of the Vitagraph Stock

MELIES FEATURE COMING.

The Melies Company announces a feature release for Sept. 28, The Mission Waif, a story of Old California. It is said to be the most pretentious production of this company since the Alamo film.

The Selig Polyscope Company, by contract with the Empire Athletic Club of Chicago, secured excellent motion pictures of the Gotch-Hackenschmitt wrestling match and exhibited the films four hours later at the Majestic Theatre in Chicago. This speed is said to beat all records. The Selig Company will release duplicate copies of the film immediately, probably under State rights. The film consists of three reels.

THREE REEL SUBJECTS IN ONE DAY.

The Edison and Kalem companies are about to make a novel experiment with their next big three reel productions. The Edison film will be Foul Play and the Kalem film Colleen Bawn. Instead of issuing the three reels on successive release days, they will go out on one day as regular releases, making in each case the release for that day three reels in place of one.

BORNSCHEIN GETS DANTE FOR KANSAS.

Karl W. Bornschein of Ellsworth, Kansas has purchased the exclusive rights for the State of Kansas for Dante's Inferno. It is Mr. Bornschein's intention to book this film, which has thus far made remarkable box office records throughout the entire country, in the better class of moving picture houses and the large theatres in his State.

ESSANAY GETS WORLD'S CHAMPIONSHIP.

The Essanay Company has closed a contract with National Base Ball Commission for exclusive picture rights for any and all World Series Championship Games. The price paid has not been divulged, but it is known to be a figure much in excess of anything paid in former years.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

A Penn Yan exhibitor writes in criticism of a Biograph film, The Sorrowful Example. He bases his objections on the sad tone of the story as told in the advance advertising; in fact, his letter was written before the film was released. "Who wants harrowing pictures?" he asks. "Life is too full of trouble to want to see blood-stained aprons or a mother falling dead at her baby's crib." Possibly Mr. Exhibitor has found the film less depressing and more appealing than he anticipated. However, his point of view—the desire for cheerfulness in pictures—is shared by many others and is a thing to be reckoned with by producers.

"M. I. Wright," of Brooklyn, indorses the argument of The Spectator that publication of scenario authors' names would tend to discourage plagiarism, and he calls attention to the resemblance of a Great Northern film, The Burglar and the Girl, to the stage play, Alias Jimmy Valentine. The incident of the child locked in the safe and its release by the burglar, who thus exposes his part, is not a new idea in either instance. It was evidently borrowed by the author of the play—at least The Spectator remembers reading it years ago. However, this is not proof that plagiarism in other instances does not exist. It does prove that readers of THE MIRROR by calling attention to apparent piracies can do great service toward stopping the crime.

Edward Osborne, of Harrisburg, Pa., agrees with The Spectator in thinking that not all films issued as comedy are worthless. Referring to a friend's opinion quoted recently by Mr. Gaskill, of Los Angeles, to the effect that nearly all so-called comedy films should be thrown at night into the sewer, Mr. Osborne says: "It shows he is minus that part of the human anatomy commonly called the funny bone." Mr. Osborne believes that the Independents made great gains when they secured favorite players like Mary Pickford and Henry Walthall. Three-fourths of the Harrisburg houses are, he says, independent.

William R. Randall corrects an error made recently in these answers in which Edward Randall was credited with playing the lead in Over the Shading Edge (Reliance). The real credit should have gone to William R.

H. P. S.: The tall character woman with Lubin is May Hotaling. She has never been with any other picture company.

Edith Hill, of New York, pronounces THE MIRROR "the best magazine ever published, especially for moving pictures." Answers: Jack Standing played Jack and William Lamp played Bill in Good for Evil (Lubin). They are comparatively newcomers with Lubin.

"Regular," of Hanover, Pa., who "seldom misses a night at the movies," and reads THE MIRROR each week, expresses the opinion that his study of THE MIRROR makes him "better able to appreciate good films." He adds: "Biographs seem always dependable, the Edisons nearly as much so, and I am always glad to see 'Vitagraph night' on the bill." "Regular" speaks a good word also for Miss Swayne, of the Vitagraph; Miss Fields, of the Essanay; Miss Nesbitt, of the Edison, and Edith Storey, now of the Vitagraph; his reason appearing to be that his other favorites have been mentioned more recently by other letter writers. Answer: Miss Davis is no longer with Lubin.

Mary Ellis, St. Louis, Mo., thinks THE MIRROR'S motion picture department is "great." Of a certain motion picture paper which she has recently seen she says: "It is very listless, especially its reviews." Answers: King Baggott played the burglar in A Quarter-Past Two (Imp). He has often been confused with Owen Moore, who was employed by the same company.

Edith M. Brown, Washington, D. C.: American scenario writers are advised not to submit scenarios to foreign companies, unless they are written in the language of the country where the company is located. Even then the author should be able to understand the foreign point of view. The Gaumont Company's headquarters are in Paris, France. George Kleine, 166 N. State street, Chicago, Ill., American agent, can furnish the Paris address.

"H. J. B.," St. Louis: No the diving girl in the Biograph film of that title was *not* Annette Kellerman. Further deponent sayeth not.

"H. O.," Brooklyn: Can't tell you if the person named ever worked for the Biograph or not. THE MIRROR has never printed Mary Pickford's portrait. The Imp Company has photos of her.

A. M. Stedman, Seattle, Wash.: The artist's wife in Little Girl (Powers) was Jane Fernley. The leading man in The Vagabond (Rex) was Philip Smalley.

"M. P. Fiend," Brooklyn, N. Y.: The leading lady in The Mission Worker (Selig) was Winnifred Greenwood. The country girl in During Cherry Time (Lubin) was Edna Payne. She also appeared in Higginses vs. Judsons. "Fiend" admires the versatility of Miss Payne and also has a good word for Mabel Normand and Mabel Trunnelle.

Mrs. Harry Wheeler of Memphis, Tenn., asks about Miss Payne. The foregoing paragraph answers her question. This applies also to Miss N. Turner, who writes from Flatbush, Brooklyn. Miss Payne's friends appear to be getting busy all at one time. They should scatter their blows, as the "coon" said when he was boxing and his opponent was hitting him all the time in one spot.

Bessie Clifton, Cincinnati, O.: E. R. Phillips played lead in Courage of Sorts (Vita) and in Teaching McFadden to Waltz. Herbert Prior was the leading man in The Wedding Bell and The Crucial Test (Edison). The two leading male parts in The Test of Friendship (Edison) were Richard Neil and Richard Ridgley.

"A New Reader," Peabody, Mass.: The leading woman in the Lure of Vanity (Vita) was Helen Gardner. Have not been able to identify the one who caused the gown to be torn.

MIRROR REVIEWS ALL LICENSED FILMS.

THE MIRROR presents in this issue reviews of practically all of the licensed releases for last week, the only ones missing being three or four at the end of the week which will be covered in the next number. Thus MIRROR readers may now look for complete reviewing service in this respect, unless unforseen obstacles prevent. The reason many films have not been reviewed heretofore, was that the increased releases of the licensed companies had not been taken up in New York for exhibition with any system that would permit seeing them with economy of time. Now however, new arrangements have been made by the General Film Company, with the Keith houses and Proctor houses in New York, whereby these two chains of theatres divide the entire issue of thirty-six reels per week. Three new reels go daily to the Proctor houses and three to the Keith houses.

STUDIO GOSSIP.

Marion Leonard and her husband, Stanner E. V. Taylor, who have been touring Europe since last Spring, have returned to America. Neither of them has concluded any arrangements with film producers.

Mr. Otis Turner, for the past four years a producer for the Selig Company, Chicago, has resigned and will sail Oct. 14 for London, to enjoy a well-earned vacation. Following are a few of Mr. Turner's pictures: A Cowboy Millionaire, Stirring Days in Old Virginia, Ranch Life in the Great Southwest, The Red Man's Way, Two Boys in Blue, Captain Kate, Lost in the Jungle, Back to the Primitive. Mr. Turner is at present aiding in the completion of the big spectacular historical picture, The Coming of Columbus.

Francis X. Bushman, whose portrait appears in this department this week, is a valued leading man of the Essanay company, an actor of experience and should become one of the favorites.

George Terwilliger has joined the Reliance forces as editor of scenarios. He brings to the position excellent qualifications, having been a successful scenario writer for three years or more. Mr. Terwilliger was formerly in charge of the vaudeville department of THE MIRROR and recently had prominent connection with the motion picture department of the Sunday *Telegraph*. In his new position he has the warmest best wishes of friends in both the theatrical and journalistic professions.

Harry T. Morey of the Vitagraph stock is a familiar figure in the releases of that company. His work has always been marked by distinction, force and fine expression. His portrait, in this issue, will be welcomed by motion picture lovers everywhere.

Yes, the J. Stuart Blackton, who has been so prominent in the recent international motor boat races, and whose Vita and Viva figured conspicuously, though unfortunately not winning the world's championship, is the J. Stuart Blackton of the Vitagraph Company. He is a man of many parts and plays all with distinction. Not the least of his accomplishments is that of being one of the very few men in the motion picture film business with a fine sense of the artistic, which he imparts to many Vitagraph films by personal direction.

It is also to be noted that A. E. Smith, treasurer of the Vitagraph Company and also able as an artistic director, had a boat in the races which won the Class A contest on Saturday last. A. V. Smith, his brother, popularly known as Vic, was second in the same race. It is of course assumed that the Vitagraph will have exciting motion pictures of the races.

POSTER FOR THE TWO ORPHANS.

The Selig Company have prepared an exceedingly beautiful one sheet poster for use in connection with The Two Orphans three reel production, lithographed in four colors and gold. The central panel was drawn by special artist from life. The design and color arrangement is unique and striking. The price of the one sheet poster will remain the same as hitherto, notwithstanding the added cost of its production.

THE NOVELTY FILM EXCHANGE.

The Novelty Film Exchange is now located at 20 East Fourteenth Street, with a full line of Independent films, consisting of over a thousand reels with posters and banners free. The Novelty was formerly the Purdy Exchange, C. B. Purdy continuing as head director with the new company.

NEW HOUSE FOR NEW YORK.

James A. Earle, Jr., and James T. Sullivan of Philadelphia, will build a $40,000 motion picture theatre at Fifth Avenue and 106th Street, New York. The house will be 91 by 150 feet.

Billy Louis, Spottiswood Aitken, Elsie Glenn, George Reehm, May Hotaling, Walter Stull, Gladys Cameron, B. N. Meyer and Arthur D. Hotaling, Director

A RECENT PICTURE OF THE LUBIN COMEDY COMPANY, WASHINGTON, D. C.

Mr. Charles Clary Mr. Frank Weed

IN SELIG'S UNIQUE RELEASE OF SEPTEMBER 14TH, "THE WHEELS OF JUSTICE"

Reviews of Licensed Films

The Prince and the Pumps (Vitagraph, Sept. 2).—This delightful story, based on a suggestion from Cinderella, hardly realizes in its acting and management the exceptional reputation the Vitagraph people have gained for work of this class. The young man finds the girl apparently asleep in a hammock, with her face covered up, and steals her slipper from her foot. But she wasn't asleep. Filled with a spirit of fun she leaves a note for him, daring him to find out who she is. His efforts in this direction around the Summer hotel where they are all stopping and at a masquerade ball supply abundant opportunity for humorous situations. At last he spots her and finding her on a wall, where she had climbed in no very logical way, he holds her prisoner until she owns to her identity. The unfolding of the story lacks firmness and smoothness, as, for instance, in the very opening where there is no sufficient warrant shown for his first bold act in stealing the slipper.

The Totum Mark (Selig, Sept. 5).—We see the Indian as he might have existed centuries ago in this film—at least it was in the days before firearms and no whites mar the wild harmony of the romance. The costumes of one or two of the braves appear, however, to indicate a later period. A little girl of the Minnesingas is stolen by the Ojibways, and when she grows up and refuses to be the squaw of a young chief she is proclaimed a witch. One of her own tribe, a young warrior, visits the Ojibways on a mission of peace and recognizes her by the totum mark on her breast. In some way, not clearly shown, he rescues her from death over the falls in the river where she has been cast and carries her back to his people. The picture has pictorial as well as sentimental beauty, but lacks smoothness and clarity in a few scenes. Hobart Bosworth as the rescuing Indian was excellent.

A Society Mother (Gaumont, Sept. 5).—This is one of the most consistently developed dramatic pictures this company has ever produced. The acting is of the finest quality. A mercenary mother pursuades her daughter to accept the attentions of a nobleman and finally to marry him, although warned of his bad character. After marriage the wife finds him to be a rot and she goes back to her family, but again the mother prevails and she leads her back to the beast. The strength of the picture lies in the intensely human way the story unfolds. It is a masterpiece of acting and direction.

African Sharpshooters (Gaumont, Sept. 2).—The maneuvers and recreations of these troopers are herein interestingly set forth.

Giving the High Sign (Gaumont, Sept. 9).—This is a unique comedy that has, however, been evolved in different ways before. The titles indicate a Grecian story, but the settings, costumes and acting are evidently meant to express Egyptian life. Nicodemus, the philosopher, teaches all the male populace to hate women and gives them the high sign for defense. These ancient ladies, to outwit him, come to learn his philosophy. He succumbs to the arts of one and is discovered, exposed and cast forth from the temple. The film is in colors.

A Daughter of the South (Pathe, Sept. 9).—This story makes a novel and dramatic motion picture that is especially well acted, with Octavia Handworth and Paul Panza in the leading roles. The girl's mother, however, is surprisingly young. The accepted lover fights for the South; the rejected one receives a commission in the Northern ranks. A Southern messenger changes coats with the girl's lover. It contains her photograph. When it is brought to the Northern officer, her other suitor, he recognizes it and naturally believes the other man dead. He hastens to tell the girl, only to meet him at her house as a fugitive fleeing from the Unionists. The Northern man shields him and orders the men away, thus showing the sincerity of his love. The production is well put on and managed.

Jealousy (Vitagraph, Sept. 4).—This film features Florence E. Turner and is an exposition of William Congreve's lines, "Heaven has no rage like love to hatred turned, Nor hell a fury like a woman scorned." Miss Turner's work is very powerful and convincing and is perhaps the greatest she has offered. It again proves her an actress of great depth and versatility. The scene is evidently representative of a harem. Her lord has discarded her for another and commanded her to wait upon him and his new-found love as they rest behind a curtain. He orders wine and after a conflict she poisons both cups and meets her death by her dagger, creeping up to caress her dead lord's hand. One is able to feel and think with the character.

The Stuff Heroes Are Made Of (Biograph, Sept. 4).—A delightfully clever little comedy of unique situation is presented on this film, and as delightfully and vividly acted. A young author on his vacation is unable to decide which girl he loves best. Each girl, however, feels that she is the right one for him. Jennie believes she is the favored one. At the termination of his vacation the parents of the girls leave at the same time. The two girls are then joined by a number of others. A tramp breaks into the house. Alice on finding that her sister Jennie's locket is below marches into the presence of the burglar feigning sleep walking. She obtains possession of the fellow's revolver, but is overpowered just as the author returns for his suit case left behind. He knows at this moment that it is Alice he loves. Jennie is prevented from suicide by her country lover.

A Gay Time in Washington (Lubin, Sept. 4).—A humorous skit is written around a faithless husband's trip to Washington with his friend. He assures her that he has been invited to dine with the President and later to remain at the ball. When she reads of President Taft's return to Washington after a month's absence her joy at her husband's social success vanishes and she proceeds to the kitchen, where she breaks a chair and lays in wait with the leg thereof. The two men with their unknown lady acquaintances make a very interesting sojourn in Washington. They conclude a very complete visit to the Capitol and the Congressional Library and visit the White House and various other points of interest, including all the well-known monuments.

The Hermit (Pathe, Sept. 4).—There is not much to be said for the moral of this picture, although the acting is good and the scenes well chosen. A miner who has lost his little son by death becomes a hermit in a cave. The little daughter of another miner wanders to the cave in search of flowers which she sells to the hermit for a nugget of gold. Her father, who has had no success and is desperate on account of his sick wife, goes with his child to the cave and robs the hermit. When the hermit discovers his loss he traces the thief, and is about to shoot him when he feels the touch of a little girl's hand. He drops his gun, enters the cabin and attacks the thief, but is again restrained by the child. In memory of his own dead boy and for the sake of the sick woman and the little girl he relents and goes his way. The mother, it seems, was quite willing to accept the stolen gold.

The Diamond Gang (Essanay, Sept. 5).—This picture represents a realistic pursuit of a gang of diamond robbers. The police are notified of the crime and a detective is sent to obtain evidence. He goes to the room of the men under suspicion, and while listening at the keyhole the door is opened and he falls in. Four robbers are inside and they bind him to a chair, making their escape in a waiting automobile. He manages to reach the telephone in the room and summons help, which arrives in another machine. The chase then follows, with one auto pursuing the other, until the pursuing car breaks down, when pursuit is continued in a street car. The damaged car, being repaired, is miraculously able to overtake the others and to take up the chase to an old house where the robbers take refuge. All this time numerous shots have been fired, evidently with blank cartridges, as no one is hit and the pursuers expose themselves without apparent fear at the end of the run. More firing now follows and two of the robbers are wounded. The capture is then made and the diamonds recovered. It was noticed also that the detective needed a haircut.

Never Believe in Signs (Essanay, Sept. 7).—An old-time joke is reproduced in this picture in a laughable manner. It is a story of a laundress who opened a new place of business and had a sign painted on the outside double blinds of the window. When one blind was open it left the other blind with the announcement that she would undress in that place Saturday afternoon. The sign attracted the attention of all the men passing by and they waited in eager anticipation, until the indignant laundress closed the other blind and the correct sign was revealed. It will be seen that the story is a little off color.

Dark Romance of a Tobacco Can (Essanay, Sept. 7).—Cleverly constructed farce is presented in this picture with a number of novel incidents, although the principal point is apparently borrowed from the story of the cold storage eggs. A little colored girl in a tobacco factory puts into a can a note with her name and address. Years afterward a man buys the tobacco and finds the note. At the same time he is notified that he must be married within a week to inherit a fortune. Happy thought! He sends $50 for the girl of the tobacco can to come on and marry him. She is now a fat washerwoman, but the news is none the less welcome. When she arrives for the wedding the bridegroom's astonishment can be imagined. He has but fifteen minutes left and the housemaid is hastily kidnapped and dressed to the license bureau, where a deaf and dumb wedding party are cast to one side and the ceremony is consummated in the nick of time. The story is acted with the well-known snap of the Essanay players.

The Red Man's Dog (Pathe, Sept. 7).—The purpose of this cowboy story appears to be to show a dog following a coat tied to a horse's tail and to carry back a message for assistance. From the way the story is told both trips were entirely illogical. The ranchman had been held up by robbers and his horse, with the money in the saddle bags, had run home followed by one of the robbers. The Indian and the ranchman's daughter overpowered the robber, and the Indian started away with the horse and dog, as described, to go to the old man's assistance. It would seem that if the Indian had mounted the horse and given him his head the business of tying the ranchman's coat to the horse's tail and letting the dog follow would have been unnecessary. But the Indian alone was unable to rescue the old man and he sent the dog back for help to the girl, who, as far as he knew, would be unable to send him any. However, the scenario writer had a bunch of cowboys there who had just aided the girl, and who then rode on by a different road and were in time to save the ranchman from being blown into bits by a dynamite bomb which the devilish robbers were about to explode with a fuse already lighted, but which no one took the trouble to extinguish. As the bomb never exploded one is left to wonder if there was any cause for so much excitement. However, the riding was excellent and the little boys in the theatre applauded loudly.

Friendly Marriage (Vitagraph, Sept. 5). A clever idea is pleasingly conveyed in this story telling of an American heiress who contracts a marriage in name only with an impoverished English nobleman. She marries him for his title and for a position in society, and he marries her for money to save his estates. He learns to love her and the disgrace of accepting her money cuts him deeply. He turns to literature and succeeds in writing a best seller. At the moment when each has learned of their mutual love and her jealousy has been aroused by his dictations to his stenographer the news comes that she is no longer rich, her father's gold mine having turned out worthless. He is now able to turn over to her the proceeds of his literary labors and to show her that she has no cause for jealousy. Thus two lives are made happy.

The Heart of John Barlow (Selig, Sept. 8).—There is strength in this story, and the manner in which the part of John Barlow is portrayed adds to this strength. He has a wife and two pretty children. The wife becomes infatuated with a clerk, whose fine clothes appear to have appealed to her more than the working garb of her big-hearted husband. She is about to elope with the clerk when her husband discovers the note she has received making the appointment for the elopement. This discovery to himself permits his wife to go to the two children bringing it about by playing with their mother's purse. Barlow keeps the discovery to himself, permits the wife to go to the appointed place and intercepts the man. After a struggle Barlow forces the fellow to go home with him, and there he keeps him, meditating on what to do, while the wife waits in vain for her paramour. At last she drags herself back to her home and Barlow confronts her with her partner in guilt. The fellow's abject attitude causes her to turn against him and Barlow permits him to slink away. For the sake of his children he appears at last to forgive her, although it is wondered if he can ever again be happy with her.

At Jones's Ferry (Edison, Sept. 8).—There is an exciting rescue of a girl on two floating logs that drift from a logging camp down a swift stream, represented in this picture made in genuine logging country. The story leading up to this rescue is clear enough, but the relations that some characters bear to others are not so clear. The girl is the sister or daughter of the logging boss, and the man who rescues her may have been her brother or not. At any rate he turns out to be in love with the daughter of Jones, who runs the ferry. Jones's son proves to be the lover of the rescued girl. All of this comes out at the end. Jones's son, who works in the camp, becomes ill and the boss abuses him. He manages, however, to get away and reach home. His father is furious over the ill treatment, and accordingly when another man from the logging camp comes on horseback, wanting to cross the ferry in order to head off the logs on which the drifting girl is a prisoner, the old man refuses to give him the keys to unlock the ferry. But the daughter, who is the boss of the house, takes the keys from him and helps the rescuer over the river. The rescue is effected by swimming into the stream, taking the fainted girl from the logs and swimming back to shore with her. It is splendidly accomplished.

A Tennessee Love Story (Selig, Sept. 7).—A family feud is the basis of this original and ingenious plot concention that makes a thoroughly entertaining and convincing film. It shows admirable thought in construction and treatment. The two fathers renew a family quarrel, but it in nowise affects the daughter or son. The lover while out hunting accidentally kills his sweetheart's brother in aiming at a deer which he misses. Unconscious of what he has done, he meets his sweetheart and they plan to elope. Her father's friend finds her brother's body and lays the supposed crime on her lover, as he had seen him in the woods. The father of the dead son then warns the lover's father—of what it is not recorded; it might be several things until the action of a number of scenes clears it up. Several years afterward this same friend sees the young man in the woods, where he and his young wife have their home. He tells the wife's father, who sets forth to avenge his son's death; but the young man is able to convince him that he knew nothing of the former death and peace reigns over the baby's cradle.

Pardon Me (Lubin, Sept. 6).—This is the adventures of a profusely polite and near-sighted gentleman who constantly interferes with his own progress and that of others, but when he asks the copper's pardon he finds himself behind prison bars, where his "pardon me" has quite a different meaning.

A Question of Modesty (Lubin, Sept. 6).—A clever, consistent and amusing little comedy is entertainingly set forth on this film. The acting is pleasing and the characterization of the old doctor stands out as a unique and fetching interpretation. A young man as agent for his mother's property lets out an office to a fair young physician. He tries to persuade his

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mother to accept her services, but she is too much engrossed in the old physician, who is doping her for her money. Her son compromises by falling in love with the beautiful feminine doctor. While out automobiling with her beloved hypocrite, the physician, she sees her son making love to this young lady of his fancy. She stops the car and in her frantic attempts to separate the pair breaks her leg. Modesty compels her to accept the services of the young lady, and thus she is reconciled and the old doctor dismissed with his medicine. Perhaps the story might have been stronger had the young doctor discovered the older one's perfidy in doping his patient.

How Algy Captured a Wild Man (Selig, Sept. 4).—This picture is decidedly out of beaten tracks and is a most daring farce, which quality is its chief charm. It is decidedly unique and laughable, and well played around a picturesque seacoast. Algy, the favorite of the ladies, is somewhat of a story teller with himself the prominent hero. On a yachting cruise the party lands on a desert island to hunt. Here they meet a wild man, who pursues and terrorizes Algy generally. The creature is at length captured, but escapes from the boat, diving into the sea with Algy. He accepts Algy as his bosom companion, changes clothes with him and insists on being amused. At length Algy is saved from his infamous position, but back in England he is caught bragging how he captured the wild man and forthwith the ladies cut him dead.

The Story of Rose's Rose (Lubin, Sept. 7).—The delicate manner in which this plot is handled is delightful. Its humanity is its chief appeal, and making the rivals deep friends is an added touch. The backgrounds are that of the sea, depicting life among the fishermen, and it is cleverly executed in every particular. Rose gives them both a rose, with the promise that if they return it they shall receive a kiss. They are both called away to fish on nearby grounds. One finds the hiding place of the other's rose, though just why he hid it is not altogether clear. He steals it and throws it overboard. Later when they both go forth in the same dory they fight for possession of the rose. The dory is overturned. It would have been better perhaps at this point had the unfortunate one been seen clinging to the side. As it is, one is left too long in doubt as to his whereabouts. The other swims ashore and demands the kiss, which is refused when she learns the whereabouts of the other. He is filled with remorse, not knowing that the other has been saved by the men on the smack. The other in his turn feels condemned for the other's supposed loss. They both meet on the beach, and the possessor of the rose insists on giving his rose to the other who presents it to the lady, but the fickle one refuses the kiss and throws her arms around the other at joy of seeing him.

When Two Hearts Are Won (Kalem, Sept. 6).—This adaptation from Sidney Drew's well-known sketch makes an amusing picture comedy and is cleverly done, but it cannot be said to outshine many other film comedies of less pretension. It tells a story of a bridal couple on their wedding journey. The wife is of domineering disposition, wanting to boss the job and flying into a temper on the smallest occasion. When she is put off the train on account of her pet dog she wants all of the railroad men discharged. Her husband, at first docile, turns like the worm and asserts himself after the fashion demonstrated by Shakespeare in The Taming of the Shrew. The dog goes into the soup and the husband assumes command of the household, after which wifey becomes as meek as a lamb. The picture was well staged.

Clever Beyond Her Years (Eclipse, Sept. 6).—A little girl about eight years of age assumes the burden of "a little mother" on the sudden sickness of her own mother. She is made to help tie up a horse's sore foot, tell the stable boy what to do with it, go to market, do all the buying of the immense household, attend to all the many servants, keep them working, take money to the bank, read carefully the receipts from the bank clerk, count the sheep, attend to her baby brother and attend to her mother, but is rewarded with the praise of the owner of the estate when he comes to collect the rent. She was surely "clever beyond her years"—so much so that the effect was spoiled, although the acting was generally good.

Lake Thun, Switzerland (Eclipse, Sept. 6).—Attractive lake scenery and moonlight scenes are shown.

Rory O'More (Kalem, Sept. 6).—The first of the Kalem Irish stories, dealing with standard Irish romances acted and produced entirely on Irish soil, is a notable event in film production. Irish atmosphere is undeniable in both scenic backgrounds and in the careful costuming and acting of the drama, which does not want in thrilling incidents. The flight of Rory O'More from the very scaffold where he was about to be hung for daring to fight for Irish liberty is especially well managed. The good priest who cuts his bonds falls before the fire of the soldiers, but Rory O'More scales the stone wall, finds a horse waiting on the other side and makes good his escape, meeting Kathleen at the seashore where the two embark safely in a boat that is to take them out to the ship bound for America. It was noticed that Rory O'More (Jack Clark) faced the front during the trial with too much persistency, so that the camera would not fail to get him. He even pleaded to the charge with his back to the judge. Miss Gauntler made an excellent Kathleen.

The Willow Tree (Vitagraph, Sept. 6).—Although this film has for its basis the lost memory idea, the picture is so logically worked out and naturally and convincingly acted that it becomes a fresh and vigorous conception. The mother and son and his sweetheart are wont to rest beneath the shade of a spreading willow tree. When he is called out West he promises to plant a willow tree in front of his cabin. Setting out on the desert one day for some reason, his horse is stolen by Indians and he is overcome by fatigue and heat. Thus he loses his memory. After his mother's death his sweetheart seeks him, and in a consistent and impressive scene brings back his memory by the willow tree he had planted and which had previously caused him to get glimpses of the past.

Honoring a Hero (Pathe, Sept. 6).—The progress of this story is too much by leaps and bounds to be vitally interesting, almost every scene being a jump into future time. Otherwise it is scarcely acted with finish or feeling. The grave in the front yard strikes one as an oddity. The captains of infantry, mounted, and the flag with forty odd stars are other defects in detail. The old captain is killed in battle and the young captain, his daughter's sweetheart, promises to look after the mother and daughter. In an attack upon the village they flee and evidently do not return until after the war on a Memorial Day. They meet the young captain at the old captain's grave and he has the dead man's memory honored. Thus they are reunited. The film lacks dramatic quality, in the last part especially. It might have been better had the two come back and found the young captain doing honors to the old.

The Old Confectioner's Mistake (Biograph, Sept. 7).—Exceptional skill is shown in the arrangement and management of this story, and it presents in addition a certain quality of homely sentiment that lifts it above the ordinary. Old "daddy," who works for the confectioner, puts laudanum instead of the customary extract in the ice cream. It is done so logically and convincingly that it carries conviction and makes the resulting suspense and climax entirely plausible. The messenger who is delivering the ice cream to the picnic party of children dallies on the way to spoon with his girl. Only for this "daddy" and his employer would never have reached the scene in time to prevent a wholesale tragedy. Even as it is, they meet with delays. The traces of the team break and "daddy" in despair tries to shoot himself. The sound of the gun stops the picnickers in the act of eating the cream, and the rescuers are eventually able to get there in time. Each little incident in the story has its reason for being there and its part in the plot. It is a model of construction. Daddy is played with the finest sort of feeling, and his love for the children and their love for him gives a sentimental touch that is delightful.

The Three Musketeers, Part I (Edison, Sept. 5).—The first part of this drama in two reels is staged and delivered with all the characteristic grace and sumptuous elegance that has made the Edison Company famous in this line of dramatic work. The entire cast is notable, but the work of Sidney Booth as D'Artagnan stands out in his expression of animal spirits and bravado as an exceptional and captivating delineation. The character of Constance is introduced somewhat sooner than in the original text, and does not seem to add to the dramatic strength. Nothing comes of her delivery of the note to Buckingham, except her meeting with D'Artagnan. She is then lost until the end of the first reel, when, receiving his commission as musketeer, D'Artagnan is much struck with her. As in the original version the young chevalier wins his commission by his famous duels. He picks a quarrel with each of the musketeers, but as they meet to settle the matter in combat Richelieu's guards enter. D'Artagnan sides with the musketeers, and puts the Cardinal's men to rout. For this he is made a musketeer before the King.

The Three Musketeers, Part II (Edison, Sept. 6).—The story is here taken up with Richelieu as one of the chief figures. The famous incident of the diamond studs which the Queen gave to Buckingham as a keepsake and which Richelieu induced the King to insist she should wear at the grand fete forms the motive. D'Artagnan with his three swashbuckling companions follow the Duke to bring the studs back. Richelieu, anxious to expose the Queen to her royal husband, sends Milady to steal the studs, so that she will not be able to wear them. He also puts all possible obstacles in the way of D'Artagnan and his companions reaching Buckingham. Milady succeeds in securing two of the twelve studs, but D'Artagnan, after his three friends have been left wounded or imprisoned on the way, receives the remaining ten studs, has two more made to complete the dozen, and arrives back in Paris in time to give them to the Queen and save her honor. For reward he kisses her hand, receives a ring and wins Constance, the Queen's maid. In some respects the text of Dumas's story are departed from. Milady appears as an inmate of the Queen's household, and D'Artagnan instead of Buckingham has the two duplicate studs supplied. Too much cannot be said in praise of the swashbuckling atmosphere imparted to the musketeers, and the fine air of romance with which the entire story is presented. Marc McDermott makes an excellent Richelieu.

When the Sun Went Out (Kalem, Sept. 8).—The pivoted incident of this thrilling Western Indian story is an eclipse of the sun, which is made to serve as the means of securing the escape of a white man and his sweetheart from a band of hostile Indians. The girl's cabin has been sacked, and she has been made captive. Her lover invades the Indian camp, and, knowing of the eclipse, threatens to put out the sun if they do not release her. For answer they tie him also to a stake. Then comes the eclipse, and the Indians fall prostrate, allowing the prisoners to escape. This should have ended the story; all that follows in an anti-climax. Indeed a band of Indians so impressed by the prediction of the darkened sun would scarcely have pursued. However, they do, and refugees are finally saved by a party of new settlers. The light effects to represent the eclipse might have been better.

Culture of the Dahlia (Pathe, Sept. 8).—Whether one is a lover of flowers or not this film will be found pleasing. It shows how dahlias are cultivated, and at the finish it exhibits many varieties of the flower, all in colors.

Arabian Types and Customs (Pathe, Sept. 8).—Native customs in Arabia, including gambling, dancing, the street amusements and the important function of shaving a youngster's head are shown in this film.

The Wrong Glove (Essanay, Sept. 8).—All the world loves a lover, and in this pleasing film story all the world should be well satisfied, for there are two, three or four pairs of lovers. The story concerns a church choir, and is very simple in its construction, except for the mistake about the glove which didn't appear to be much of a mistake after all. Two pairs of lovers have a tiff over the glove business, but it is all made up when the right glove is found in the right young man's pocket. Then two runaway marriages are arranged to set out from the same street corner. Eventually all four go away in the one single-seat buggy. How did they do it? Nobody who has ever been a lover should be obliged to ask that question. Suffice it to say that it was the girls who furnished the lamp. The picture abounds in delicious bits of comedy.

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RELEASED SEPTEMBER 11, 1911

THE VILLAGE HERO

There is a call for volunteers for the village militia while the young folks are assembled on the village green. Eugene, the village master, is first to respond, much to the admiration of all the village belles, including Max's sweetheart, who would like to see Max imbued with the same spirit. The hero gag is not very much in Max's line, and it is only through his sweetheart's tears that he consents to become a soldier. He is tried out as a bugler, with laughable results, and when the battle starts he "beats it" and hides. The next morning, tired and hungry, he enters a house which has just previously been attacked by a gang of revolutionists, who, seeing him enter, and, thinking a regiment behind him, flee in terror. The people of the house look upon him as their deliverer, and he is made a hero in spite of himself. Decorated and promoted, he returns to the village just in time to call down Eugene, who proved himself an awful coward, as he is bragging to the girl about his deeds of valor. Approximate Length, 675 feet.

THE LUCKY HORSESHOE

An irascible landlord, while on his way collecting rents, picks up a horseshoe, which changes his nature completely, particularly as he almost immediately finds a ring, which appears to be a $3,000 diamond. He becomes excessively generous with his cash, expecting to make it up by the sale of the ring, which he learns later is worth just exactly ten cents. Approximate Length, 321 feet.

RELEASED SEPTEMBER 14, 1911

THE SQUAW'S LOVE

An Indian Poem of Love in Pictures

White Eagle is betrothed to Silver Fawn before leaving for a hunting trip. Gray Fox, his friend, loves Wild Flower, the chief's daughter, but when he asks her father's sanction, he is exiled for his presumption, the chief ordering him to be taken off to the wilds and deprived of his firearms. Starvation would have been his fate had not White Eagle happened along. To aid his friend, White Eagle promises to bring Wild Flower to him, and when Silver Fawn sees White Eagle stealthily leave the camp with Wild Flower, she imagines her lover false. She follows, and, creeping up behind, hurls Wild Flower over into the stream, from which perilous plight she is rescued by Gray Fox, who is escaping in a canoe from a gang of drunken Indians who have seized him. The chief, however, has ordered death to the fugitives, and, after the meeting of the four and an explanation given, they make good their escape only after Wild Flower has swum under the canoes of their pursuers and ripped them with a knife, causing them to sink.
Approximate Length, 998 feet.

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Cherry Blossoms (Vitagraph, Sept. 8).—Florence Turner as the forgotten sweetheart appears to her usual excellent advantage in this pretty, though conventional love story. The first scene shows the two lovers as children (Kenneth Casey and Adele de Garde). Their child-love is delightful, cherry blossoms being the currency of love exchange and a cherry bark ring placed on the little girl's finger, binding the contract. But when the boy grows up and goes to West Point he forgets. There is another girl he binds himself to, and while he is later away off in Japan continuing the new love, his first sweetheart is pining at home. However, there are cherry blossoms in Japan, too, and they bring him to his senses, helped out a bit by the fact that the second girl is a flirt. So he goes back to America and renews the old love in a scene that, good as it was, might have been shortened without loss. Leo Delaney made an excellent lover, and Lillian Walker an equally good other girl.

A Tragedy at Sea (Pathe, Sept. 9).—This is the film story in which appears the incident of a sailing vessel blown up with dynamite. As predicted by THE MIRROR, the scene, which cost Pathe Freres so much money, is intensely effective, and the story introducing it is of more than the average strength. Two young sailors love the same girl. The rejected one nurses his wrath, quarrels on the ship with his rival, and in revenge sets fire to the explosive cargo, making his escape in the only small boat. Then comes the explosion, as thrilling a scene as was ever put on a screen. The murderer is picked up and goes back to the girl, hoping to win her, but the rival had also been rescued from a spar, and before he dies accuses the other of the crime. The murderer is arrested in the girl's house, and she soon follows to enter a convent. The parts are all well taken, especially Paul Panzer as the murderer.

Farming, Old and New (Gaumont, Sept. 9).—Scenes showing the primitive methods of cultivating land are followed by views of the giant machine plows now used on great farms.

Mated by Chess (Gaumont, Sept. 9).—Charming polite comedy in romantic costume and settings, the film being beautifully colored, is presented in this subject. Two old men have a son and a daughter who are in love. The old men are neighbors and none too friendly, but each has a passion for chess. When one old man goes to his neighbor to complain about a small matter he forgets his troubles at the sight of the chessboard. They play the game, staking their children in turn and each losing, to the joy of the lovers. The picture is beautiful and graceful.

Jimmie's Job (Vitagraph, Sept. 9).—This skillfully drawn farce strikes a very human note, and is fraught with clever business and caricature. Much amusement is derived from the respective attitude of the flippant stenographer and Jimmie to each other and to their employer. Jimmie's job is an uncertain quantity in the mind of his employer, but he proves himself not half so fierce as he seems by taking his sudden sick office boy out to the car that no harm may come to him. Then he goes back to the office and likewise reads the base-ball news suggestively set up before him by his stenographer. Like Jimmie, he decides to go to the ball game, but unlike Jimmie, he does not need to be sick. In an amusing scene they meet at the grand stand. When the boss, however, sets out to fire Jimmie on the morrow, he reckons without fate. Jimmie has been a hero. He has saved his boss's sweetheart from the hands of a ruffian, and when that lady enters, she expostulates: Virtue should have its reward. With mingled feelings the boss gives in, and Jimmie stays on the job.

That Winsome Winning Smile (Edison, Sept. 9).—The basic idea back of this scenario, by Caroline Wells, is amusing and captivating enough in itself to be exceptionally entertaining, but the introduction of a plot would, no doubt, have added greater interest and vitality to the picture. The Winnie in the picture was all that the story suggests. It needed only Winsome Winnie's smile to start the charity bazaar on its way and to set the men to work. It needed Winsome Winnie's arrival to start the sales and check all spirit of rivalry, and when all was sold, Winsome Winnie swelled the funds still higher, by offering a kiss to the highest bidder, and when he who loved her best of all was wrought up at this, it needed only Winsome Winnie's smile to win him back again.

No Cooking Allowed (Edison, Sept. 9).—A clever and amusing comedy anecdote is carefully evolved upon this film. One naturally wishes for more and feels that it has just begun. Two young lady artists engage a room without much thought, only to find that cooking is not allowed. They determine to disregard the rule. On their gas stove they cook cabbage and the odor therefrom arises to the floor above where the handsome young physician is smoking his cigar. Satisfied that the cigar is perfectly faultless, he summons the landlady, whose defective faculties seem more developed. She marches down to the room below, but the girls are too quick for her. They close their patent suit case and all is well, but the frightened landlady believes that they are infected with diphtheria. She summons the physician, and he being young and handsome and the girls very fair and sweet, he at length sits down to dine with them and all is well again.

Reviews of Independent Films

Clouds and Sunshine (Reliance, Sept. 2).—One must admire the careful construction of this story and the detailed pains manifested in settings, acting and general treatment, but at the same time one regrets to see such excellent labor spent on such a common, trite and overworked plot. The father is discharged from his position as carpenter for some minor offence. After two months he decides to earn his living dishonestly and selects the home of the foreman who discharged him. While he is operating downstairs the foreman's daughter upstairs has swallowed some poison. The mother rushes to the 'phone, only to find the wire cut. The burglar at length realizes the situation and goes for a physician. He is reinstated in his position by the grateful father. The plot is consistently and logically evolved, resulting in a natural and convincing picture.

Grant and Lincoln (Champion, Sept. 2).—Just why this picture should be dignified with the names of two such famous men is hard to see. To be sure, two characters conveniently labeled appeared to insult the sacred memories of these great makers of history, but further than that they are not the principal members involved. In truth their actions are hardly in accord with the prevailing conception of these great men. Grant, who shows reluctance to come into the picture, consents to be held up by a girl and signs a pass to Lincoln, who frees the hero about to be shot. In plain language the production lacks common sense and reason; the whys and the wherefores are not apparent. The young lady is blessed with a lover and a brother. Her brother's name is Robert E. Lee, which fact causes all the trouble as well as all the agony of this mechanical tale. Her brother is captured by the Unionists to whom her lover belongs. Although it is not clear just how the sister knew of it, she inclosed a letter to her brother in her letter to her lover. The villain found the letter, saw Robert E. Lee, and made it appear that our hero was a spy by changing the contents inside the envelope. Then his sweetheart and sister, warned, held up Grant and got the pardon from Lincoln, making a decidedly new and hitherto unpublished record of history for which no doubt the world should be immensely grateful. The Southern homes shown were far from typical.

The Haunted House (Imp., Sept. 4).—Except for the fact that this film is somewhat overplayed this picture is well presented. To be sure, it comes somewhat as a surprise that the telegraph operator and farmer's daughter were lovers, but perhaps it is natural stupidity on the part of this reviewer to prefer that such situations be properly developed and emphasized. The old farmer is obliged to sell the old homestead he formerly lived in because he is not able to meet the mortgage, but the house is unsalable as it is believed to be haunted. He wires for help to his son in New York and receives word that he cannot help. This arouses the telegraph operator's sympathy and he exposes the mystery of the haunted house. The old gentleman who holds the mortgage has been in the habit of entering the house at night and assuming to be a ghost. Naturally all concerned are grateful, and after a long drawn out love scene he gets the girl.

All on Account of a Coat (Eclaire, Sept. 4).—Had this not been so fearfully burlesqued it would have made a very enjoyable comedy. When her father is called away the young lady sends for her unfavored suitor to dine with her. He goes quickly, leaving behind the man who delivered the note. This gentleman helped himself to the young man's wardrobe and, arrived in his dress suit, attended a reception. From thence he gained admittance to the home of the girl, where she and her lover were dining. He robbed the house, but left suddenly upon the entrance of the girl's father who had unexpectedly returned. He found the young man's coat and card case left by the burglar and forthwith arrested that young man. It was settled at the police station by the arrival of the real culprit, the steps relative to the capture of whom were not shown.

Little Dove's Romance (Bison, Sept. 5).—There is here presented an interesting picture told amid exceptionally fine scenery. The acting is agreeable, but hardly fraught with great meaning. A bad jump occurs in the middle of the picture. The result of the pursuit is not well defined. It is not evident that the Indian killed the guide, and the maid last seen with the trappers is next seen among her people while they are breaking up camp. The Indian maid is befriended by a young trapper when she meets with an accident on her horse. She falls in love with him. He and the maid's Indian lover save her from being kidnapped by the Indian guide. Later when the maid returns to seek the trapper she finds him gone, but seeks solace in her Indian lover.

Red Feather's Friendship (Powers, Sept. 5).—More intelligent acting would have resulted in a film of more than passing merit, as the scenario is well managed and the pursuit of the cowboys in which both villains are vanquished is especially clever in its conception and manipulation by the director, as he shows how the respective parties are brought together at the hill. Red Feather is saved from the traitorous attack of another Indian by a ranch owner. The Indian bangs Red Feather on the shoulder, but Red Feather feels of his head. Red Feather then goes to work for the white man, who again befriends him by dismissing a cowboy who insulted his squaw. The cowboy in revenge decoys the ranchman's wife away, but he is followed by the husband and Indian and the wife saved. The Indian's enemy is likewise vanquished by the squaw as he is about to shoot her lord.

Italian Artillery (Ambrosio, Sept. 6).—These remarkably well-trained troops are seen ascending and descending some steep and beautiful snow-capped peaks.

Tweedledum and the Adventuress (Ambrosio, Sept. 6).—Tweedledum rescues a young man confined in a room by an adventuress. The gentleman has cast his collar forth upon the street requesting the aid of the great Tweedledum by a note written thereon. This famous detective traces her from a gambling house to her home, where, disguised as a man, she dumps him into the cellar by a trapdoor as he sits without suspicion in a chair. From thence he is carried to the river in a bag from which he emerges, and, disguised as her maid, though how he obtained the position is not recorded, he exposes her and brings her to justice. Its absurdities contain a certain amusement.

Temptation (Reliance, Sept. 6).—This plot makes a dramatic and convincing picture that is artistically and logically brought out by players and all concerned, although it should not be overlooked that the story has been done before in almost the same form. It is, however, interesting and effective. A clerk living in moderate circumstances, when he hears his wife complain of their poverty, is tempted to steal. He is entrusted with the company's funds to deposit in the bank. Bank and office closed, he brings the funds home after dispatching a bogus telegram to himself calling him away from town. This is in order that he may return and steal the deposit from himself unknown to his wife. He is careful, however, to remove the bullets from the family revolver. After his departure the wife, fearing she may need to protect herself, refills the revolver. A stranger injured by an automobile seeks admittance and is given aid. On the entrance of the husband he shoots him, thus exposing the plot. The stranger tells some plausible story to the physician and the husband and wife, having both learned their lessons, are united in closer bond. The role of the woman is well played, but it would have helped the point of the scenario had her character part in the conflict been given more prominence. There are notable light effects.

Hector's Inheritance (Solax, Sept. 6).—The fundamental idea back of this film is

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SPLIT REEL

Cement Rock Blasting

The climax of this industrial picture is the setting off of 8½ tons of high explosive, blasting out 50 tons of rock. The entire blasting process interestingly shown. Length about 400 feet.

THE SENORITA'S CONQUEST

RELEASED MONDAY, SEPT. 18

A beautiful Mexican girl is the heroine of this strenuous story. She goes to lure the sheriff to the brigand's camp. The sheriff falls in love with her and she with him. Later she saves him from execution, and he snatches her from death. Capitally portrayed. Length about 1,000 feet.

4 LUBIN REELS A WEEK

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THE LIFE SAVER

RELEASED WEDNESDAY, SEPT. 20

An absorbing love drama with scenes on the Maine coast. One of the very best ever produced. Two very dramatic situations and considerable comedy of a very high order. One of its features is a drill of the U. S. Life Saving Corps. Love interest is powerfully portrayed. Don't miss it. Length about 1,000 feet.

THE HUMAN TORPEDO

RELEASED THURSDAY, SEPT. 21

Look out! Don't jar 'im, boys. He'll explode! Oh, what excitement! A roaring Western comedy. The fun started when a hobo drank the contents of a can supposed to be full of nitroglycerine. It's a sure business-getter. Length about 1,000 feet.

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decidedly humorous, but is produced more in the nature of a series of incidents and depends on forced stage business for its laughs. A well defined little plot from which the humorous action would spring spontaneously would undoubtedly have resulted in an exceptionally comical and mirth provoking picture. Hector is well played, but he seemed to forget to be sleepy after the first few scenes. Hector is a sleepy cook's helper in a cafe. The proprietor learns from a paper, that appears on the screen as a typewritten sheet, that Hector is the heir to a fortune from a rich old uncle. He is very kind to Hector, but after a series of incidents, more or less humorous though forced, the proprietor learns from another typewritten clipping that his uncle is not dead but insane. He then retaliates on poor Hector.

Clios and Phyletes (Itala, Sept. 2).—As a spectacular film this picture is a remarkable achievement in many respects, from the magnitude of its settings, the management of a large corps of players and general effect in battle scenes of fire and destruction. The film has been divided into two parts. Clios, the daughter of King Dyomedes, is won by Phyletes. King Hazar, a friendly barbarian, visits the city and asks Clios's hand in marriage. Refused, he leaves to return with his army, devestates the city and gains possession of Clios. Phyletes returns from the mountains, where he has safely guarded Dyomedes, and seeing Clios in the hands of Hazar sets fire to the castle, and in the confusion is able to rescue her unnoticed. Hazar, however, pursues, but he and his men are destroyed among the others.

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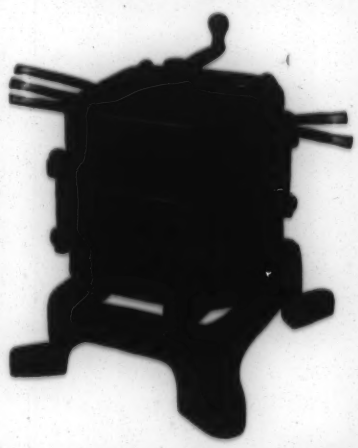

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The Flower of the Tribe (Nestor, Sept. 6).—Perhaps the greatest pleasure to be derived from this film is gained from the naturalness of it all in movement of story and acting. It is the story of an Indian maid's gratitude, but it is impressive and interesting for the above reason. The selection of scenes and treatment thereof is also admirable. The chief's daughter is captured by a renegade as the tribe moves through the valley. In the fight the chief is shot. Pursued, the renegade seeks shelter with the Indian maid in a settler's cabin. The wife, learning the truth, drives him from the house and frees the maid. She returns to her tribe, where she learns that they are taking up arms against the whites to avenge their chieftain's death. She leaves them by a clever ruse and informs her friends, who are thus able to warn the settlers and vanquish the Indians.

The Hobo Cowboy (Melies, Sept. 7).—The sacrifice of a life from gratitude is convincingly and entertainingly set forth in this Western drama with a certain freshness and vigor that is compelling and interesting. The character of the tramp is well conceived. In hunger and sickness he seeks aid at a cabin and is there nursed back to health by the young daughter, and on leaving is urged by both father and daughter to start life anew. He does so and is soon elected sheriff of the locality. Now, his benefactor's chief weakness has been drink, and in a quarrel at the saloon with the barkeeper he shoots this man with a revolver not thought to be loaded. The sheriff is summoned, but when the young daughter pleads for her father, it is too much for him. He holds his men until the two are safely across the border. Then, though he is forgiven, he resigns and returns to his former life, which perhaps is more sentimental than necessary.

Three Million Dollars (American, Sept. 7).—The evolutions and plot conception of this typical Western comedy are distinctly humorous and entertaining, and furthermore it is well acted and constructed. The fun is derived from the overstrenuous attempts of a father to compel his daughter to marry the man she wants and whom he had previously denied her. When she is left $3,000,000 with the proviso that she show a marriage certificate within a month she refuses to marry because no man she loves has asked her. The father decides to take matters into his own hands, and offers each one of his men $1,000 if they will go to town and bring in the handsomest man they can procure, while he goes for the justice. His men do so, and the man proves to be no other than he from whom her father had so cruelly separated her a day or two before. Both are bound and blinded and placed together to await the justice. They discover each other's identity, and decide to elope, but, having made their escape, they see through the conceit and return and bind themselves. Here the mystified plot makers find themselves on their fruitless attempt to capture them after their previous escape. They are married and all concerned are happy.

Infinite Ways of Providence (Itala, Sept. 7).—A gambler is arrested and sentenced. After the expiration of his term his pride prevents him from returning to his wife and young daughter. At length he obtains a position as a sailor. His wife and daughter are visiting that region, and when the small daughter meets with an accident on the rocks and tumbles into the sea her father saves her. Thus the family is brought together again. The film has certain interest and is well played and conceived, though the strenuous Latin spirit is present.

Duty (Imp., Sept. 7).—An interesting story is well handled and played around the actual scenes and backgrounds of a lighthouse. It is fairly well acted. The lighthouse keeper on inspecting his light in the evening, finds something wrong with the machinery of the light. He sets out across the water to obtain a gear, leaving his sick wife and baby below, while his young son in the tower revolves the light. On his return his boat strikes a reef and he is obliged to swim. In the meantime his son has fallen with exhaustion and his wife, alarmed at his prolonged absence, has sought the tower. Through her glass she sees a ship that shows her that the lights must be operated. She takes her son's place, but on the arrival of her husband her mind is crazed. Her baby restores her reason and the ship saved was the one bearing the Government inspectors, who reward them for their vigilance.

Picturesque Colorado (Rex, Sept. 7).—A scenic film from the Rex studio comes as a surprise, but their ability to handle the camera in that direction is as evident as in any other line, though one has the notion that the green tint is no addition to the beauty or clearness of the scenes. The film shows the Industrial Parade at Denver on July 18, a Birdseye View of Denver, Snowballing on Mt. Corona, and other notable views, including life among the Cliff Dwellers, in which characteristic dances are introduced.

Romeo and Juliet, Part II (Thanhouser, Sept. 8).—The study of Shakespeare's tragedy is concluded in this release. The love of the two young people of Verona, the marriage, the quarrel on the streets, the death of Tybalt, and Romeo's banishment occupy the opening scenes. Juliet's father then attempts to force her marriage to a young nobleman named Paris. To escape this Juliet takes the sleeping potion given her by the friar, and she is publicly buried in the tomb of her forefathers. The friar has sent a letter to Romeo, but it does not reach him; he learns the news of Juliet's supposed death from a boy, and the tragedy at the tomb follows. The costuming is appropriate, and the poses of the lovers in the death scene are very good. The illusion of moonlight is not fully obtained, however, by simply tinting the films, because the brightness of the sky and clearness of everything give the scenes the opposite of what was intended.

The Best Policy (Solax, Sept. 8).—Honesty as the best policy is the moral set forth in this film. There are two suitors for Nellie Larkin's hand: Tom, favored by her father, and Bob, favored by Nellie herself. Tom, to get money to discharge a debt, steals money from Mr. Larkin's safe and places the guilt on Bob by placing part of the money in Bob's coat pocket. Things are against Bob, and the father orders him away. Nellie has suspected that Tom is the guilty one, and by a clever ruse gains access to his room while he is away. While she is carrying on a fruitless search, she hears Tom returning, and hides. He goes to an opening in the carpet, and the hiding place of the money is revealed. After he has gone, Nellie secures the evidence and repairs to her father to free Bob from the guilt. She accomplishes what she desires, but Bob intercedes for Tom, and prevents his arrest. Mr. Larkin returns the stolen money to Tom and dismisses him. Bob at last has the consent of the father for his marriage to Nellie. The story is dramatic in interest, but not particularly new.

The Western Tramp (Bison, Sept. 8).—The story of this film is laid in Texas, among the motion picture cowboys. It reveals the rock foundation of the character of a common tramp, whom one of the ranchmen, Tom, tries to put

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RELEASE OF TUESDAY, SEPT. 12

TWO MEN AND A GIRL

(Length, approx., 980 feet.)

A high-class sensational drama. A home-like rural picture which develops a sensational climax, bound to thrill every audience. Photographically, it seldom finds an equal.

RELEASE OF THURSDAY, SEPT. 14

THE PUNCHER'S LAW

(Length, approx., 980 feet.)

Against the background of a great Western cattle round-up, showing thousands of famous Texan steers, this delightful drama will please all who view it. The story is vital, the acting fine and the photography of the usual high standard.

RELEASE OF FRIDAY, SEPT. 15

THE BURGLARIZED BURGLAR

(Length, approx., 980 feet.)

Here is as funny a comedy as you will see in many a day. There is a decidedly novel twist in the plot of the fortune-hunter and the heiress, and a finish you would never guess. It will prove productive of many good heart laughs.

RELEASE OF SATURDAY, SEPT. 16

THE MILLIONAIRE AND THE SQUATTER

(Length, approx., 980 feet.)

A Western drama with a fine vein of heart interest, cleverly worked out. The picture is rich with magnificent Western scenery and is intensely dramatic. Ask your exchange for an early booking.

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out of camp when he comes begging for food. A young fellow named Joe is more kindly, and gives the man rations. Tom, because he has been shamed before a large number of cowboys by this act of generosity of Joe's, goes to Joe's wife with the news that her husband is unfaithful, and to entrap Joe, Tom places a forged letter, purporting to be from a dancing girl, in Joe's vest, which he has left hanging in his shack while out at work, and on Joe's arrival home, his wife finds it there. Tom, meanwhile, hires a girl from a dancing hall to play a part in the plot, and she meets Joe on the road and makes advances to him, which his wife witnesses, brought thither by Tom. (After) During all these scenes the tramp has been an interested on-looker, and now he comes forward and gets the girl to confess to her part, effects a reconciliation between Joe and his wife, and drives Tom from the town at the pistol's point. The cowboys and the scene in the dancing hall give the film fine atmosphere, while the home scene of the wife and baby are appealing.

Foolshead—Hypnotizer (Itala, Sept. 9.)—Foolshead becomes interested in this science of mind control, and the film consists in his endeavors to hypnotize different personages whom he chances to meet. He breaks up a real professor's show and the tent falls upon the assembled spectators.

How Toto Has Got a Purse (Itala, Sept. 9).—The title has evidently been put into English by a young Italian student of the Anglo-Saxon language. A gentleman drops his pocketbook and Toto has his foot upon it before two onlookers have their hands. He gives them a rope for a tug of war, cuts it, and runs away with the pocketbook. The rest of the film is rough and tumble chase, at the end of which Toto lays the suspicion on the other two men and walks off with the purse. It is not the highest order of humor.

His Dream (Reliance, Sept. 9).—Dreams in real life are hardly as convincing as hard actualities, and though this picture is well done it would have been decidedly stronger had the young man arrived at his conclusion by a life's process, which, of course, would require slightly different treatment, though not necessarily another story. The picture is well set, clearly told and intelligently acted with Henry Walthall and Dorothy Davenport in the leading roles. A young man after his engagement supper, which results in his being put to bed in a state of unconscious joy, dreams that all his friends and his new made wife, who has given her love to another, have all turned against him because of his drunken habits. He awakes to find his sweetheart just the same, but vows never to drink again. It might have been better had this vow been made a final, and the visit to the girl come before, as the picture ends with his determination. The scene in the dream in which he sees his wife and her lover reflected in the mirror is unique.

Mutt and Jeff and the Escaped Lunatic (Nestor, Sept. 9).—It is announced with the title in which the two principal players make their bow through the screen, that the scenario is by "Bud" Fisher, and that the film is directed by David Horsely. The picture is virtually divided into two parts. The first neither particularly amusing or interesting from its stilted action, and treatment relates how Mutt and Jeff attempted to obtain a breakfast from free samples at the grocery store. Then the picture wakes up and results in one of the most active and best played pictures of this series. The business is poignant, suggestive and humorous. Our friends become waiters. Napoleon "Bonypart" strolls into the restaurant, and Mutt, on the lookout for tins, informs Jeff, the new made cook, to do his "dirtiest." Napoleon has just hired them at a high salary, when two keepers from an insane asylum enter and walk the duke away. Mutt and Jeff are taken along as individuals whose minds need looking after. On examination the suspicions appear grounded, and they are cast into the padded cell to fight it out.

INDEPENDENT FILM RELEASES.

Sept. 11, 1911.

	Feet.
(Amer.) The Stage Robbers of San Juan. Drama	1000
(Champion) Charley's Butte. Drama	...
(Eclair) How Poor Babies Are Reared in Paris. Educational	630
(Eclair) How Teddy Lost His Bet. Com.	235
(Imp.) By the House That Jack Built. Drama	1000
(Yankee) Tangled Heartstrings. Drama	...
Sept. 12, 1911.	
(Bison) The Lost Letter. Drama	...
(Powers) Gray Wolf's Grief. Drama.	950
(Than.) The Buddhist Priestess. Drama	...
Sept. 13, 1911.	
(Ambrosio) Cain's Retribution. Drama	...
(Ambrosio) Tiny Tom Wins a Lottery Prize. Drama	...
(Champion) The Red Devils. Drama.	950
(Nestor) At Perry's Ranch. Drama	...
(Reliance) The Cobbler. Drama	...
(Solax) Her Uncle's Will. Com	...
Sept. 14, 1911.	
(Amer.) The Mother of the Ranch. Drama	1000
(Imp.) The Brothers. Drama	1000
(Rex) Faith. Drama	...
Sept. 15, 1911.	
(Bison) Lone Star's Return. Drama.	...
(Lux) Bill as a Bill Poster. Com	573
(Lux) His Mania for Collecting Antiques. Com	357
(Solax) The Altered Message. Drama.	...
(Than.) In the Chorus. Drama	...
(Yankee) Woman. Drama	...
Sept. 16, 1911.	
(Itala) The Horse of the Regiment. Drama	...
(Itala) Foolshead—Removal. Com	...
(Gt. North.) The Conspirators. Drama	...
(Powers) The Horse Thief. Drama	950
(Reliance) Pals. Drama	...
(Nestor) Mutt and Jeff and the Newsboys. Com	...

LICENSED FILM RELEASES.

Sept. 18, 1911.

	Feet.
(Biograph) Dan, the Dandy. Com	998
(Kal.) The Ranger's Stratagem. Drama.	1000
(Lubin) The Senorita's Conquest. Drama	1000
(Pathe) The Fright. Drama	754
(Pathe) Fire Brigade in Moscow. Scenic	230
(Selig) Noted Men. Scenic	180
(Selig) Lost in the Arctic. Drama	880
(Vita.) Our Flag at Last. Drama	1000

Sept. 19, 1911.

(Edison) The Sailor's Love Letter. Drama	1000
(S. & A.) Saved from the Torrents. Drama	980
(Gau.) Jimmie on Guard. Drama	710
(Gau.) Crossing the Alps in a Motor. Scenic	285
(Pathe) Pathe's Weekly No. 38. Top.	1000
(Selig) McKee Rankin's "49." Drama	1000
(Vita) How Millie Became an Actress. Com.	1000
Sept. 20, 1911.	
(Edison) An Unknown Language. Com.	985
(Eclipse) In Ancient Days. Drama	1000
(Kalem) Losing to Win. Drama	1000
(Lubin) The Life Saver. Drama	1000
(Pathe) An Up-to-Date Squaw. Com.	754
(Pathe) African Birds and Their Enemies. Educational	197
(Vita.) Beyond the Law. Drama	1000
Sept. 21, 1911.	
(Bio.) When Wifey Holds the Purse Strings. Com	463
(Bio.) A Convenient Burglar. Com	534
(S. & A.) All on Account of the Porter. Com.	...
(S. & A.) Everybody's Troubles. Com.	980
(Lubin) The Human Torpedo. Com	1000
(Melies) For $200.00. Drama	1000
(Pathe) Starlight's Necklace. Drama	951
(Selig) A Cup of Cold Water. Drama.	1000
Sept. 22, 1911.	
(Edison) The Battle of Trafalgar. Drama	1000
(S. & A.) Live, Love and Believe. Drama	980
(Kalem) The Cowboy's Bride. Drama.	1000
(Pathe) Electric Boots. Com	426
(Pathe) Old Delhi and Its Ruins. Scenic	285
(Pathe) Surfing—Hawaii. Scenic	285
(Selig) (Not reported)	...
(Vitagraph) Forgotten. Drama	1000
Sept. 23, 1911.	
(Edison) The Big Dam. West. Drama.	1000
(S. & A.) An Indian's Sacrifice. Drama	980
(Gau.) A Heart Breaker by Trade. Com.	710
(Gau.) The Culture of Bulbous Flowers. Scenic	290
(Lubin) Her Inspiration. Drama	1000
(Pathe) Gypsy Maids. Drama	900
(Vita.) Over the Chafing Dish. Com.	...
(Vita.) The Tired, Absent Minded Man. Com.	1000

ST. LOUIS.

Eugenia Blair Seen to Advantage—Orchestra Reinstated at Havlin's.

With its enlarged lobby, better seating and no orchestra, Havlin's began its season 3 with the favorite five-act melodrama, The Convict's Daughter, in which Ethel Hollingshead carried the title part with fine earnestness, and Dave Livingstone, Delacey Barclay, Arthur Matthews, Jack W. Maurston and others sustained the principal and minor characters quite effectively. But the managerial hopes were disappointed, the dispersing matinee audience being loud in its disfavor of the innovation. Taking this as their cue, there was a hasty consultation of the Havlin powers that be, with the result that an orchestra of several pieces was installed and the "salvery" music delighted the gallery as of yore and is to continue until further notice. Human Hearts 10-16.

M. V. Merle's devotional drama, The Light Eternal, pleased good business at the American 3-9. Eugenia Blair as Artemis plays her part most acceptably. Charles Leeking in the titular part showed to excellent advantage. Beulah Poynter in Mother's Girl 10-16.

Forest Park Highlands closed on 4. Cavallo and his band furnished excellent enjoyment for the large throngs which were attracted to the Garden. In the pavilion Maney the clown and his little mule, Slidero, a gymnast, were the cause of a great deal of laughter. Halligan and Crosby and the Rader Brothers were also the outgivers of fun and harmony.

Lyman H. Howe will screen his latest cameric impressions at the Century 3-16. He will thrill his audiences with a novelty, a series of moto-photographs taken by L. Beachey while in mid-air. The Century's regular season will begin 17.

Last week of the famous picture production of Dante's Inferno at the Garrick 3-9. The crowds have even exceeded the expectations of the managers.

West End Heights closed 4 with the Higby Stock co. in In Facing the Music, an uproarious farce. The Labor Day exercises were under the auspices of the Central Trades and Labor Union. The orator of the day was Hon. Winfield Gaylord. Largest crowd of the season.

Minnie Seligman, William Bramwell and their co. headline Columbia bill 3-9 in their playlet, The Drums of Doom.

Olympic begins season on 10 with James K. Hackett in The Grain of Dust.

George Damerel and his surrounding co. in The Heart Breakers opens the Shubert on 10, and the Garrick opens 10 with Jules E. Goodman's Mother. V. S. WATKINS.

PITTSBURGH.

Light Business Last Week Despite Good Offerings—Grace George at the Alvin.

Just to Get Married was a pleasing little comedy and was acted by a splendid company at the Alvin 4-9. Grace George is very capable, as her acting of Emeline Vicary proved. Lyn Harding is a most finished player and made a pronounced impression as Adam Lankester. The mounting of the play showed good taste. George Arliss in Disraeli is this week's attraction, and Gertrude Elliott in The Rebellion follows.

The Nixon began its season 4-9 with The Commuters. The play was entertaining, acted by a competent company, and was well staged. Thais is offered the current week.

The Goose Girl is presented at the Lyceum this week, and will be followed by At the Mercy of Tiberius.

The Harry Davis Stock company is playing Miss Hobbs at the Duquesne.

The Knickerbocker Burlesquers is the bill at the Gayety, and The Kentucky Belles at Harry Williams's Academy.

Billy Montgomery and Florence E. Moore in a playlet head a good vaudeville bill at the Grand.

In the Music Hall, at the Pittsburgh Exposition, Creatore and His Band is the attraction for the week. ALBERT S. L. HEWES.

SELIG

SEPT. 15) **THE VOYAGER**
A Tale of Old Canada
Length about 670 feet. Code word "Ankitteln".
On same reel with A SIGHT SEEING TRIP THROUGH BOSTON.
Length about 330 feet. Code word "Ant".

SEPT. 18) **LOST IN THE ARCTIC**
Pictured in Labrador with Native Actors
Length about 820 feet. Code word "Antissa".
On same reel with NOTED MEN. About 180 feet. Code word "Men".

SEPT. 19) **McKEE RANKIN'S "49"**
A Relic of Bygone Days
About 1000 feet. Code word "Antojeis"

SEPT. 21) **A CUP OF COLD WATER**
A Romantic Love Story of Old California
About 1000 feet. Code word "Appeach".

SEPT. 22) **SHIPWRECKED**
Powerful Tale of Deep Sea Perils
About 1000 feet. Code word "Aptable".

TWO ORPHANS
Selig's Immortal Masterpiece
From Kate Claxton's own version. In three reels—"Nuff Sed".

SEPT. 25) **First Reel**—About 1,075 feet.
Code word "Aquejando"

SEPT. 26) **Second Reel**—About 986 feet.
Code word "Arc"

SEPT. 28) **Third Reel**—About 1,090 Feet.
Code word "Arm"

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DATES AHEAD.

(Continued from page 21.)

COLLEGE: Chicago, Ill., Sept. 4—indefinite.
COLUMBIA PLAYERS (Berger and Metzerott, mgrs.): Baltimore, Md., Sept. 11-Oct. 7.
CRAIG (John Craig, mgr.): Boston, Mass., Sept. 1—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 2—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Aug. 28—indefinite.
ELITCH GARDEN: Denver, Colo., June 11—indefinite.
FORBES, GUS A. (Jacob Wilk, mgr.): Duluth, Minn., Oct. 1—indefinite.
GAGNON-POLLOCK (Bert C. Gagnon, mgr.): New Orleans, La.—indefinite.
GREW (Wm. Grew, mgr.): Houston, Tex., June 24—indefinite.
GOTHAM (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 2—indefinite.
HALL, LOUIS LEON: Jersey City, N. J., Aug. 28—indefinite.
HARVEY (Harvey D. Orr, mgr.): Dubuque, Ia.—indefinite.
HOLDEN (H. M. Holden, mgr.): Washington, D. C., Aug. 28—indefinite.
LAKEVIEW: Lowell, Mass.—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Aug. 13—indefinite.
LAWRENCE, JOHN: Cincinnati, O., Aug. 27—indefinite.
LONERGAN, LESTER: New Bedford, Mass., Aug. 4—indefinite.
MACK, WILLARD: Vancouver, B. C., July 3-Sept. 15.
MARLOWE: Chicago, Ill., Aug. 28—indefinite.
MORISON, LINDSAY: Boston, Mass., May 15-Sept. 16.
NORTH BROTHERS (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan., Sept. 4—indefinite.
O'NEIL, NANCE: San Francisco, Cal., Aug. 21—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PAYTON, CORSE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 28—indefinite.
PRINCESS (Elbert and Getchell, mgrs.): Des Moines, Ia., Aug. 27—indefinite.
PRINGLE, JOHN (Ed. L. Drew, mgr.): Seattle, Wash.—indefinite.
PROCTOR: Newark, N. J., July 17—indefinite.
SANDUSKY-STOCKDALE (Sandusky and Stockdale, mgrs.): Seattle, Wash., Aug. 6—indefinite.
SHERMAN: Elgin, Ill., Sept. 4—indefinite.
SPOONER, CECIL (Blaney-Spooner Co., mgrs.): New York city Aug. 5—indefinite.
TAYLOR, HARRY W.: Taunton, Mass., Aug. 19—indefinite.
THOMAS PLAYERS (Frank M. Thomas, mgr.): St. Joseph, Mo.—indefinite.
TREMONT: New York city—indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Williamsport, Pa., May 29—indefinite.
VALE (Travers Vale, mgr.): Hoboken, N. J., Aug. 21—indefinite.
VAN DYKE-EATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis., Aug. 14—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Sept. 9—indefinite.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Sept. 16—indefinite.

TRAVELING STOCK COMPANIES.

BOYER, NANCY: Zanesville, O., 11-16.
BUCKLEY, LOUISE: Port Huron, Mich., 10-16.
CHAUNCEY-KEIFFER (F. C. Chauncey, mgr.): Carbondale, Pa., 11-16.
CHICAGO (Charles RossKam, mgr.): Alliance, O., 10-16, Fremont 17-23.
COOK'S (Carl W. Cook, mgr.): East St. Louis, Ill., Aug. 14—indefinite.
CULHANE'S COMEDIANS (W. E. Culhane, mgr.): Piper City, Ill., 11-16.
DE ARMOND SISTERS (G. E. Dawson, mgr.): Sedalia, Mo., 10-16.
DE VOSS, FLORA (J. B. Rotnour, mgr.): Elkader, Ia., 11-16, Algona 18-23.
DYMONT (A. M. Diamond, mgr.): Vincennes, Ind., 11-16, Brazil 18-23.
GILLESPIE, ARTHUR, PLAYERS: Woodstock, Ill., 11-16.
GREAT WESTERN (Frank R. Dare, mgr.): Pine Bluff, Ark., 11-16, De Soto, Mo., 18-23.
HALL, DON C. (Don C. Hall, mgr.): Ladd, Ill., 11-16, Triumph 18-23.
HALTON-POWELL'S COMEDY: Kendallville, Ind., 18-23.
HICKMAN-BESSEY (James D. Proudlove, mgr.): Canton, Ill., 11-16, Bloomington 18-23.
HIMMELEIN ASSOCIATE PLAYERS (Ira E. Earle, mgr.): Sandusky, O., 11-23.
HIMMELEIN'S IMPERIAL (A. H. Graybill, mgr.): Montpelier, O., 11-16, New Lexington 18-23.
KING DRAMATIC (C. P. King, mgr.): Sweetwater, Tex., 11-16.
KNICKERBOCKER (Murray and Sherwood, mgrs.): Lees Summit, Mo., 11-16, Butler 18-23.
LOCKES, THE (W. H. Locke, mgr.): Chadron, Neb., 12-15.
LYNN (Jack Lynn, mgr.): Canandaigua, N. Y., 18-23.
MALLORY, CLIFTON (D. H. Cook, mgr.): Rutland, Vt., 11-16.
MASON AND STREET'S COMEDY (O. J. Mason, mgr.): Kittanning, Pa., 11-16.
MOREY (Le Comte and Flesher, mgrs.): Marshalltown, Ia., 10-16.
MOREY (Southern; Le Comte and Flesher, mgrs.): Belleville, Kan., 11-16.
MURRAY-MACKEY: Lisbon, O., 11-16, Ashland 18-23.
NESTELL'S ASSOCIATE PLAYERS: Cadillac, Mich., 11-16.
NICKERSON BROTHERS: Springfield, Mo., 10-16.
PICKERTS, FOUR (Willis Pickert, mgr.): Warwick, N. Y., 11-16, Salem, N. J., 18-23.
ST. CLAIRE, WINIFRED (Earl D. Sipe, mgr.): Sidney, O., 11-16.
SPENCE THEATRE (Sohns and Bavis, mgrs.): Commerce, Tex., 13, 14, Ladonia 15, 16, Bonham 18, 19, Sanger 20, 21, Marietta, Okla., 22, 23.
WIGHT'S THEATRE (Hilliard Wight, mgr.): Waverly, Ia., 11-15.

OPERA AND MUSICAL COMEDY.

ALLEN, BILLY (W. H. Harder, mgr.): Fairmont, W. Va., 11-16, Morgantown 18-23.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): Philadelphia, Pa., 4-16.
ARMSTRONG MUSICAL COMEDY (Edward Armstrong, mgr.): Los Angeles, Cal., July 9—indefinite.
BAILEY AND AUSTIN (Bailey and FitzGerald, mgrs.): Baltimore, Md., 11-16, Washington, D. C., 18-23.
BAYES, NORA, AND JACK NORWORTH (Werba and Luescher, mgrs.): Cincinnati, O., 3-16, Pittsburgh, Pa., 18-23.
BERNARD, SAM (Messrs. Shubert, mgrs.): Detroit, Mich., 11-13.
BLACK PATTI (R. Voelckel, mgr.): Louisville, Ky., 10-16, Vincennes, Ind., 18, Terre Haute 19, Danville, Ill., 20, Peoria 21, Springfield 22, Joliet 23.
BRIAN, DONALD (Charles Frohman, mgr.): New York city Aug. 28—indefinite.
BRIGHT EYES (Jos. M. Gaites, mgr.): Winnipeg, Man., 11-16, Grand Forks, N. D., 18, Crookston, Minn., 19, Fargo, N. D., 20, Glendive, Mont., 21, Billings 22, Bozeman 23, Butte 24.
BUSTER BROWN (Buster Brown Amusement Co., props.): Binghamton, N. Y., 13, Cortland 14, Norwich 15, Ithaca 16, Amsterdam 18, Schenectady 19, 20, St. Johnsville 21, Little Falls 22, Utica 23.
CARLE, RICHARD (Frazee and Lederer, mgrs.): Oakland, Cal., 11-13, San Jose 14, Stockton 15, Sacramento 16, 17, Marysville 18, Chico 19, Red Bluff 20, Medford, Ore., 21, Eugene 22, Salem 23.
CAT AND THE FIDDLE (Chas. A. Sellon, mgr.): London, Ont., 13, 14, Woodstock 15, Brantford 16, Stratford 18, Owen Sound 19, Guelph 20, Galt 21, Hamilton 22, 23.
CLIFFORD, BILLY S. (Rob Le Roy, mgr.): Grand Island, Neb., 13, North Platte 14, Cheyenne, Wyo., 15, Greeley, Colo., 16, Denver 17-23, Victor 24.
COHAN, GEORGE M. (Cohan and Harris, mgrs.): Hartford, Conn., 16.
COW AND THE MOON (Chas. A. Sellon, mgr.): Waukesha, Wis., 13, Racine 14, Beloit 15, Janesville 16, Madison 17, Freeport, Ill., 18, Rockford 19, Rochelle 20, Princeton 21, Galesburg 22, Moline 23, Dubuque, Ia., 24.
DE ANGELIS, JEFFERSON (Frazee and Lederer, mgrs.): Chicago, Ill., 10-23.
ELTINGE, JULIAN (A. H. Woods, mgr.): New York city Sept. 11—indefinite.
FANTASMA (Edwin Warner, mgr.): Milwaukee, Wis., 11-16, Chicago, Ill., 17-23.
FIELDS, LEW (Lew Fields, mgr.): New York city Aug. 7—indefinite.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Ogden, U., 13, Salt Lake City 14, 15, Los Angeles, Cal., 17-22, Bakersfield 23.
FLOWER OF THE RANCH: Centralia, Wash., 14, Tacoma 15, 16, North Yakima 17, Ellensburg 19, Walla Walla 21, Lewiston, Ida., 22, Spokane, Wash., 24, 25.
FOLIES BERGERE REVIEW (Henry B. Harris, mgr.): Brooklyn, N. Y., 18-23.
FOLLIES OF 1911 (Florence Ziegfeld, mgr.): Chicago, Ill., Sept. 4—indefinite.
GIRL I LOVE (Harry Askin, mgr.): Kansas City, Mo., 11-16, Chicago, Ill., 17-Oct. 7.
GIRL IN THE TRAIN (Charles Dillingham, mgr.): Nashville, Tenn., 13, 14, Birmingham, Ala., 15, 16.
GIRL OF MY DREAMS (Joseph Gaites, mgr.): Grand Rapids, Mich., 11-16.
HARTMAN, FERRIS (Ferris Hartman, mgr.): San Francisco, Cal., Sept. 3—indefinite.
HEART BREAKERS (Mort H. Singer, mgr.): St. Louis, Mo., 10-16.
HILL AND EDMUNDS' MUSICAL COMEDY: Memphis, Tenn., 11-16, Meridian, Miss., 18-23.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Boston, Mass., Sept. 2—indefinite.
JACK AND THE BEANSTALK (J. C. Williamson, Ltd., mgr.): Dunedin, New Zealand, 8-14, Invercargill 15, 16.
JANIS, ELSIE (Charles Dillingham, mgr.): Trenton, N. J., 13, Atlantic City 14-16, Utica, N. Y., 18, Auburn 19, Syracuse 20, 21, Rochester 22, 23.
JUVENILE BOSTONIANS (B. E. Lang, mgr.): Westminster, B. C., 13, Kamloops 14, 15, Chase 16, Salmon Arms 18, Revelstoke 19, 20, Vernon 21, Armstrong 22, Kelowna 23.
KISS WALTZ (Messrs. Shubert, mgrs.): Philadelphia, Pa., 4-16, New York city 18—indefinite.
KOLB, C. WILLIAM (E. G. Davidson, mgr.): Nashville, Tenn., 13, 14, Birmingham, Ala., 15, Mobile 16, New Orleans, La., 17-23, Lake Charles 24.
LAMBARDI GRAND OPERA: Oakland, Cal., Aug. 20-Sept. 30.
LARKINS, JOHN (Tom Morrow, mgr.): Washington, D. C., 11-16, Annapolis, Md., 18, Reading, Pa., 19, Williamsport 20, Altoona 21, Greensburg 22, McKeesport 23.
LEWIS, DAVE (Rowland and Clifford, mgrs.): So. Bend, Ind., 11-13, Ft. Wayne 14-16, Grand Rapids, Mich., 17-20, Toledo, O., 21-23.
LOUISIANA LOU (Harry Askin, mgr.): Chicago, Ill., Sept. 3—indefinite.
MACDONALD, CHRISTIE (Werba and Luescher, mgrs.): Providence, R. I., 11-16, Brooklyn, N. Y., 18-23.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer, mgrs.): Minneapolis, Minn., 10-16, St. Paul 17-23, La Crosse, Wis., 24.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer, mgrs.): Bluefield, W. Va., 13, Bristol, Tenn., 14, Knoxville 15, Chattanooga 16, Nashville 18-20, Memphis 21-23.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer, mgrs.): Trenton, N. J., 11-13, Easton, Pa., 14, So. Bethlehem 15, Allentown 16, Reading 18, Harrisburg 19, Lewistown 20, Huntingdon 21, Johnstown 22, Altoona 23.
MADAME SHERRY (Co. D: Woods, Frazee and Lederer, mgrs.): Geneva, N. Y., 13, Elmira 14, Batavia 15, Dunkirk 16, Corry, Pa., 18, Titusville 19, Warren 20, Kane 21, Ridgway 22, Dubois 23.
MADAME SHERRY (Special: Woods, Frazee and Lederer, mgrs.): Brooklyn, N. Y., 11-16, Newark, N. J., 18-23.
MANHATTAN OPERA (Robt. Kane, mgr.): Warrentown, N. C., 13, Williamston 14, Rocky Mount 15, Tarboro 16, Kinston 18, 19, Fayetteville 20, 21, Sanford 22, 23.
MERRY MARY (Chas. M. Baker, mgr.): Lafayette, Ind., 16, Terre Haute 17, Crawfordsville 18, Ft. Wayne 19, Kalamazoo, Mich., 20, Grand Rapids 21-23, Battle Creek 24.
MILLIONAIRE KID (Kilroy-Britton, mgrs.): Birmingham, Ala., 11-16, Atlanta, Ga., 18-23.
MISS JACK (Ben Sanger, mgr.): New York city 4-16.
MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.): Portland, Ore., 3-13, Salem 14, Medford 15, San Francisco, Cal., 17-23, San Jose 24.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Detroit, Mich., 11-16, Cleveland, O., 18-23.
NELSON, ARTHUR, STOCK: Toledo, O., Aug. 20—indefinite.
NEWLYWEDS AND THEIR BABY (Eastern; Leffler-Bratton, props.): Manchester, N. H., 12, 13, Lewiston, Me., 14, Augusta 15, Bangor 16, Portland 18-23.
NEWLYWEDS AND THEIR BABY (Western; Leffler-Bratton, props.): Northampton, Mass., 13, Brattleboro, Vt., 14, Barre 15, Burlington 16, Montreal, P. Q., 18-23.
NEW YORK HIPPODROME (Messrs. Shubert, mgrs.): New York city Sept. 2—indefinite.

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PINAFORE (Messrs. Shubert, mgrs.): New York city 4-16, Philadelphia, Pa., 18-23.
PINK LADY (Klaw and Erlanger, mgrs.): New York city March 18—indefinite.
RED MILL: Chicago, Ill., 11-16.
SCHEFF, FRITZI (Messrs. Shubert, mgrs.): Toronto, Ont., 18-23.
SCHOOL DAYS (Stair and Havlin, mgrs.): Richmond, Va., 11-16, Norfolk 18-23.
SIDNEY, GEORGE (Frank Whitbeck, mgr.): Ft. Wayne, Ind., 12, 13, Grand Rapids, Mich., 14-16, Battle Creek 17, Owosso 18, Saginaw 19, Bay City 20, Flint 21, Lansing 22, Kalamazoo 23.
SOUL KISS, THE (Mittenthal, Bros., mgrs.): Norfolk, Va., 11-16.
SPRING MAID (Werba and Luescher, mgrs.): San Francisco, Cal., 11-23.
SUNNY SOUTH (J. C. Rockwell, mgr.): Claremont, N. H., 13, Lebanon 14, Enfield 15, Franklin 16, Bristol 18, West Derry 19, Pittsfield 20, Meredith 21, Ashland 22, Woodsville 23.
SURATT, VALESKA (Lee Harrison, mgr.): New York city 11-16.
THOMPSON OPERA (Col. W. A. Thompson, Inc., mgrs.): Chicago, Ill., Sept. 2—indefinite.
THREE TWINS (Stair and Havlin, mgrs.): Detroit, Mich., 10-16, Chicago, Ill., 17-Oct. 7.
VAN, BILLY B. (Stair and Havlin, mgrs.): Philadelphia, Pa., 11-16, Jersey City, N. J., 18-23.
VAN STUDDIFORD, GRACE: Detroit, Mich., 14-16.
WARD AND VOKES (Stair and Havlin, mgrs.): Boston, Mass., 4-16, Providence, R. I., 18-23.
WHEN SWEET SIXTEEN (Everall-Wallach Co., mgrs.): New York city Sept. 14—indefinite.
WINTER GARDEN REVUE (Messrs. Shubert, mgrs.): New York city 11-23.
WOODRUFF, HENRY (Mort H. Singer, mgr.): Keokuk, Ia., 13, Ottumwa 14, Mt. Pleasant 15, Burlington 16, Rock Island, Ill., 17, Davenport, Ia., 18, Iowa City 19, Cedar Falls 20, Sioux City 21-23, Sioux Falls, S. D., 24, Mitchell 25, 26.

MINSTRELS.

DOCKSTADER'S (Lew Dockstader, mgr.): Cincinnati, O., 10-16.
DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Sept. 16—indefinite.
FIELD'S GREATER (Al. G. Field, mgr.): Danville, Va., 13, Richmond 14, Norfolk 15, 16, Petersburg 18, Raleigh, N. C., 19, Wilmington 20, Charlotte 21, Spartanburg, S. C., 23.
FOX'S LONE STAR (Roy E. Fox, mgr.): Winnsboro, Tex., 11-13, Delaigerfeld 14-16, Pittsburg 18-23.
RENIX BROTHERS: Marshalltown, Ia., 11-13, Grundy Center 18-21.
RICHARD AND PRINGLE'S (Holland and Filkins, mgrs.): Manti, U., 13, Nephi 14, Spanish Fork 15, Bingham Canyon 16, Salt Lake City 17, Provo 18, Grand Junction, Colo., 19, Ames 20, Glenwood Springs 21, Leadville 22, Salida 23.

BURLESQUE

AL. REEVES' BIG BEAUTY: Chicago, Ill., 10-16, Milwaukee, Wis., 17-23.
AMERICANS (E. D. Miner, mgr.): New York city 11-16, Philadelphia, Pa., 18-23.
BOHMAN SHOW (Jack Singer, mgr.): Boston, Mass., 11-16, New York city 18-23.
BELLES OF THE BOULEVARD (Fred McAlister, mgr.): New York city 11-16, Philadelphia, Pa., 18-23.
BEN WELCH (Jack Singer, mgr.): Springfield, Mass., 11-13, Worcester 14-16, Providence, R. I., 18-23.
BIG BANNER (Gallagher and Shean, mgrs.): Minneapolis, Minn., 10-16, St. Paul 17-23.
BIG GAIETY (W. A. Miller, mgr.): Brooklyn, N. Y., 11-16, Newark, N. J., 18-23.
BIG REVIEW (Henry P. Dixon, mgr.): New York city 11-23.
BOHEMIANS (Al. Lubin, mgr.): Milwaukee, Wis., 10-16, Minneapolis, Minn., 17-23.
BON TONS (Jess Burns, mgr.): Toronto, Ont., 11-16, Buffalo, N. Y., 18-23.
BOWERY (Hurtig and Seamon, mgrs.): Detroit, Mich., 10-16, Toronto, Ont., 18-23.
BROADWAY GAIETY (Harry Shapiro, mgr.): Brooklyn, N. Y., 4-16, New York city 18-23.
CENTURY GIRLS (Morris Weipstock, mgr.): Boston, Mass., 11-16, Albany, N. Y., 18-23.
CHERRY BLOSSOMS (Max Armstrong, mgr.): Brooklyn, N. Y., 11-23.
COLLEGE GIRLS (Chas. Foreman, mgr.): St. Louis, Mo., 10-16, Louisville, Ky., 17-23.
COLUMBIA (Frank Logan, mgr.): Louisville, Ky., 10-16, Cincinnati, O., 17-23.
COZY CORNER GIRLS (Louis Watson, mgr.): Chicago, Ill., 11-16, Milwaukee, Wis., 17-23.
CRACKERJACKS (Bob Manchester, mgr.): Buffalo, N. Y., 11-16, Rochester 18-23.
DAFFYDILS (Sam Rice, mgr.): Wheeling, W. Va., 11-16, Pittsburgh, Pa., 17-23.
DARLINGS OF PARIS (Chas. Taylor, mgr.): St. Louis, Mo., 10-16, Indianapolis, Ind., 17-23.
DREAMLAND (Dave Marion, mgr.): Rochester, N. Y., 11-16, Schenectady 18-20, Albany 21-23.
DUCKLINGS (Frank Calder, mgr.): New York city 4-16, Brooklyn, N. Y., 18-30.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Rochester, N. Y., 11-16, Albany 18-23.
GAY WIDOWS (Louis J. Oberworth, mgr.): Scranton, Pa., 11-16, New York city 18-30.
GINGER GIRLS (Hurtig and Seamon, mgrs.): Philadelphia, Pa., 11-16, Baltimore, Md., 18-23.
GIRLS FROM HAPPYLAND (Hurtig and Seamon, mgrs.): Boston, Mass., 11-16, Albany, N. Y., 18-20, Schenectady 21-23.
GIRLS FROM MISSOURI (Louis Talbot, mgr.): Philadelphia, Pa., 11-16, Jersey City, N. J., 18-23.
GIRLS FROM RENO (James Madison, mgr.): St. Paul, Minn., 10-16, Omaha, Neb., 17-23.
GOLDEN CROOK (Jas. Fulton, mgr.): Schenectady, N. Y., 11-13, Albany 14-16, Boston, Mass., 18-30.
HASTINGS'S BIG SHOW (Harry Hastings, mgr.): Albany, N. Y., 11-13, Schenectady 14-16, Brooklyn 18-23.
HIGH SCHOOL GIRLS (Arthur Gorman, mgr.): Jersey City, N. J., 11-16, Boston, Mass., 18-23.
HONEYMOON GIRLS (Al. Rich, mgr.): New York city 11-16, Philadelphia, Pa., 18-23.
IDEALS (Sam Robinson, mgr.): Omaha, Neb., 10-16, Kansas City, Mo., 17-23.
IMPERIALS (Sim Williams, mgr.): Kansas City, Mo., 10-16, St. Louis 17-23.
JARDIN DE PARIS (Burt Kendrick, mgr.): Minneapolis, Minn., 10-16, St. Paul 17-23.
JERSEY LILIES (Wm. Jennings, mgr.): Toledo, O., 10-16, Chicago, Ill., 17-23.
JOLLY GIRLS (Bobby Harris, mgr.): Washington, D. C., 11-16, Baltimore, Md., 18-23.
KENTUCKY BELLES (Mike Fenton, mgr.): Pittsburgh, Pa., 11-16, Johnstown 18, Altoona 19, Harrisburg 20, Reading 21, Allentown 22, Chester 23.
KNICKERBOCKERS (Louis Robie, mgr.): Pittsburgh, Pa., 11-16, Cleveland, O., 18-23.
LADY BUCCANEERS (Harry M. Strouse, mgr.): Louisville, Ky., 10-16, Cincinnati, O., 17-23.
LOVE MAKERS (Dave Guran, mgr.): Newark, N. J., 11-16, Hoboken 18-23.
MAJESTICS (David Gordon, mgr.): Washington, D. C., 11-16, Pittsburgh, Pa., 18-23.
MERRY MAIDENS (Edw. Shafer, mgr.): Cincinnati, O., 10-16, Chicago, Ill., 17-23.
MERRY WHIRL (J. Herbert Mack, mgr.): Cincinnati, O., 10-16, Chicago, Ill., 17-23.
MIDNIGHT MAIDENS (Wm. S. Clark, mgr.): St. Paul, Minn., 10-16, Omaha, Neb., 17-23.
MISS NEW YORK, JR. (Wm. Fennessy, mgr.): Philadelphia, Pa., 11-16, Wilkes-Barre 18-23.
MOULIN ROUGE (Joe Pine, mgr.): Harrisburg, Pa., 13, Reading 14, Allentown 15, Chester 16, Washington, D. C., 18-23.
PACEMAKERS (T. M. Herk, mgr.): Cleveland, O., 10-16, Wheeling, W. Va., 18-23.
PAINTING THE TOWN (Holliday and Curley, mgrs.): Omaha, Neb., 10-16, Kansas City, Mo., 17-23.
PASSING PARADE (M. Messing, mgr.): Providence, R. I., 11-16, Boston, Mass., 18-23.
PAT WHITE'S GAYETY (Walter Greaves, mgr.): Detroit, Mich., 11-16, Chicago, Ill., 18-30.
QUEEN OF BOHEMIA (Henry P. Jacobs, mgr.): Boston, Mass., 18-23.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon, mgrs.): Indianapolis, Ind., 10-16, Louisville, Ky., 17-23.
QUEENS OF THE JARDIN DE PARIS (Joe Howard, mgr.): New York city 4-16, Springfield, Mass., 18-20, Worcester 21-23.
ROBINSON'S CRUSOE GIRL (Ed. Davidson, mgr.): Baltimore, Md., 11-16, Washington, D. C., 18-23.
ROSE SYDELL'S (W. S. Campbell, mgr.): Kansas City, Mo., 10-16, St. Louis 17-23.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Milwaukee, Wis., 11-16, Minneapolis, Minn., 17-23.
SAM DEVERE'S (Louis Stark, mgr.): Baltimore, Md., 11-16, Philadelphia, Pa., 18-23.
SOCIAL MAIDS (Hurtig and Seamon, mgrs.): New York city 11-23.
STAR AND GARTER (Frank Weisburg, mgr.): Philadelphia, Pa., 11-16, Brooklyn, N. Y., 18-23.
STAR SHOW GIRLS (John T. Baker, mgr.): Montreal, P. Q., 11-16, Toronto, Ont., 18-23.
TAXI GIRLS (Hurtig and Seamon, mgrs.): Hoboken, N. J., 11-16, New York city 18-30.
TIGER LILIES (D. S. Williamson, mgr.): Wilkes-Barre, Pa., 11-16, Scranton 18-23.
TROCADEROS (Chas. H. Waldron, mgr.): Cleveland, O., 11-16, Toledo 17-23.
VANITY FAIR (Bowman Bros., mgrs.): Chicago, Ill., 10-16, Detroit, Mich., 17-23.
WATSON'S BURLESQUERS (W. B. Watson, mgr.): Buffalo, N. Y., 11-16, Detroit, Mich., 18-23.
WHIRL OF MIRTH (Whallen and Martell, mgrs.): Milwaukee, Wis., 10-16.
YANKEE DOODLE GIRLS (Sol. Meyer, mgr.): Toronto, Ont., 11-16, Buffalo, N. Y., 18-23.
ZALLAH'S OWN (W. C. Cameron, mgr.): Chicago, Ill., 11-23.

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HONEST BILL'S: Rockville, Mo., 13, Schell City 14, Harwood 15, Walker 16.
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SELLS-FLOTO: St. Louis, Mo., 11-13, Jefferson City 14, Sedalia 15, Lexington 16, Kansas City 18, St. Joseph 20.

MISCELLANEOUS.

BARNUM, HYPNOTIST (R. G. Barnum, mgr.): Winona, Minn., 11-16.
DANTE'S INFERNO: Kansas City, Mo., 10-16.
GILPIN'S HYPNOTIC COMEDY (J. H. Gilpin, mgr.): West Liberty, Ia., 14-16, Independence 18-23.
HOWE'S PICTURES (Lyman H. Howe, mgr.): Buffalo, N. Y., 4-16.
HOWE'S PICTURES (Lyman H. Howe, mgr.): St. Louis, Mo., 4-16.
MILANO DANTE'S INFERNO (No. 3: James F. Sullivan, mgr.): Chicago, Ill., Aug. 26—indefinite.
MILDRED AND ROUCLERE (Harry Rouclere, mgr.): Halifax, N. S., 11-13.
PARKER SHOWS: Salem, Ore., 14-16, Walla Walla, Wash., 18-23.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Rome, Italy, 9-16, Tunis, Africa, 18-23, Valetta, Malta, 25-30, Alexandria, Egypt, Oct. 4-7, Cairo 8-11, Port Said 12-14, Mecca, Arabia, 16-18, Bombay, India, 28—indefinite.
THURSTON, HOWARD (Dudley McAdow, mgr.): Providence, R. I., 11-16, Boston, Mass., 18-30.

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